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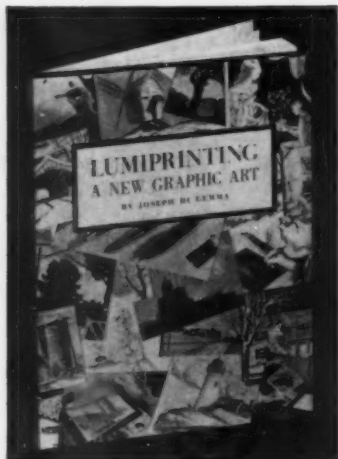
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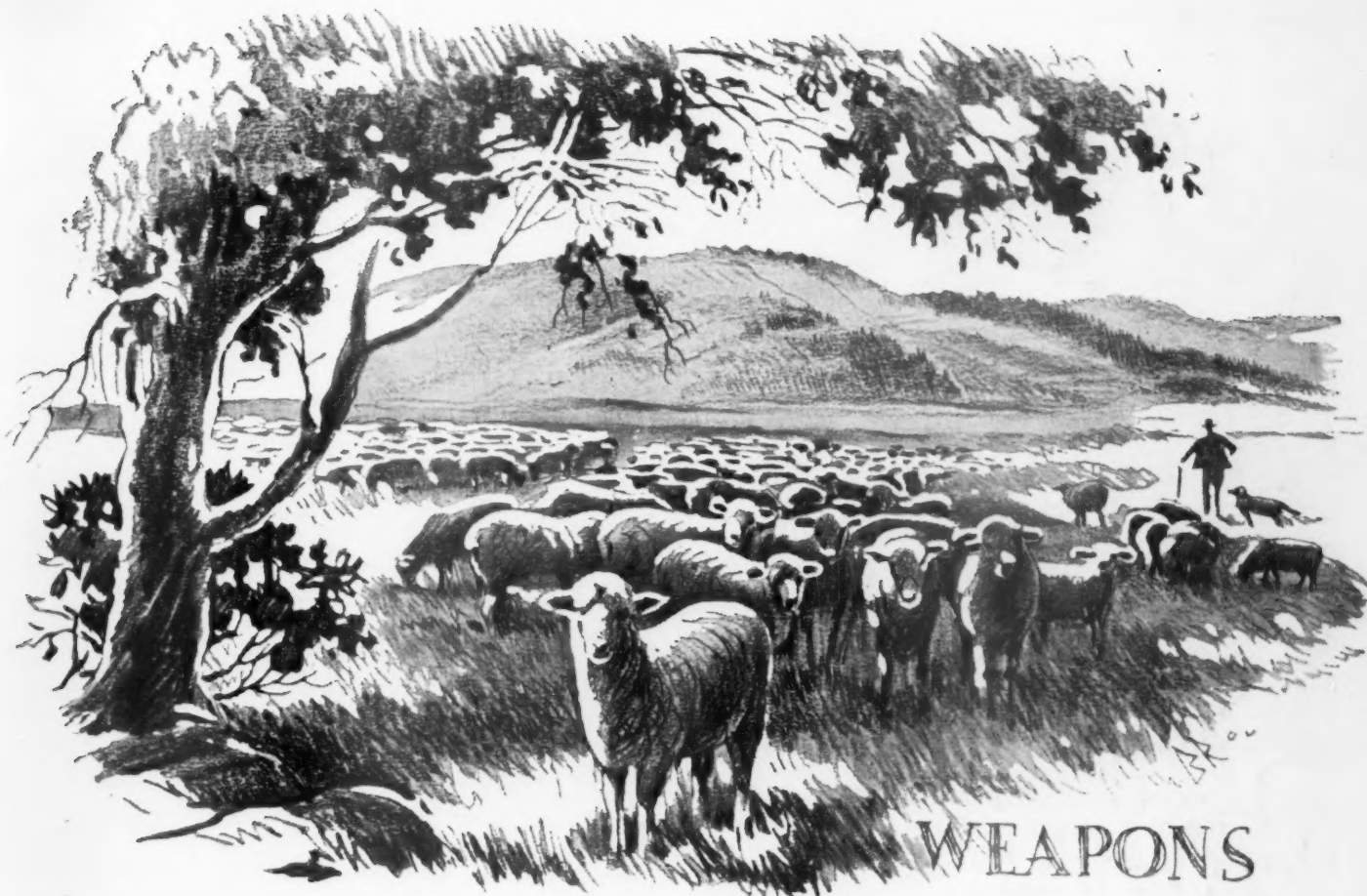
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Never have we seen greater interest in one of our books than has been displayed since we announced LUMIPRINTING in our December issue. . . . The whole subject of Lumiprinting, in fact, is becoming a very live one, and that's not surprising for it has a lot of merit. . . . The book describes the art in great detail, illustrating each of the many processes developed by the author.

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IN TIMES OF PEACE the title "Weapons" would be a strange one indeed for a quiet pastoral scene like that depicted in the pencil sketch above. We would be more likely to call it by some such name as "The Shepherd," or "The Flock."

IN TIMES OF WAR, however, our whole way of thinking changes. We re-evaluate everything. Sheep, viewed militarily, no longer remain a symbol of peace and good will. On the contrary, being productive of food and clothing, sheep are as surely weapons as are planes and guns. The very outcome of the war may even be determined by this type of weapon.

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for the engineers, architects, designers and artists who use the **Koh-i-noor** for constructive purposes in times of peace to still vote it their favorite for their destructive purposes in times of war. Without it they would be greatly handicapped in designing our ships, planes, tanks, fortifications, military roads and a thousand and one other essentials. The **Koh-i-noor** will play an equally important part, too, in solving the vital post-war problems.

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ART-IN-WAR CORRESPONDENCE *Matlack Price, Ed.*



They Stand in Line

Dear Sirs:

I thought you might be interested in knowing that I have found a "small way to serve" even in this College town [Geneva, N. Y.]

Across Seneca Lake at Sampson, New York, the Navy has built a huge training station for 40,000 enlisted men and officer personnel. Geneva has a small but active U.S.O. and I volunteered to spend one evening a week making portrait sketches of the sailors. I have been at it about six weeks. The U.S.O. supplies manila mailing envelopes and mailers so that on completion of each drawing the men have a way of sealing them and, in many cases, the sketches are on their way home the next day.

I spend about 25 to 30 minutes on each subject and by using strong light and shadow manage to get fair likenesses about 4 out of 5 times (so the sailors say!) I work on a sketch block $9\frac{1}{2} \times 12\frac{1}{4}$ inches.

I'm wondering if this same idea might not be helpful to other artists who are wondering what they might do, and, while it is a limited service, still the boys here "stand in line" and their enthusiasm is no special credit to me but rather to the *idea*.

The sketch reproduced is of Ralph R. Plotkin of California, who enlisted in the fire fighting branch of the Navy. He has two sons in the Navy—each is under 20 years old.

Norman Kent, Chairman Dept. of Art, Hobart College.

Treasure Trove

Addressed to this department, from faraway Seattle, Washington, came a letter and five drawings from an artist named Blashko. He told us that the drawings showed the nature of the "Ratmen"—a pet name he had coined for the Nazis, and that he was disappointed because these drawings hadn't attracted any particular attention locally. We don't know why. When we opened up the roll we couldn't but feel they ought to attract plenty of attention anywhere.

They ought to be seen widely, by as many people as possible and we are glad to make a beginning by publishing them next month in American Artist so that our readers can

form their own first-hand opinions. They are remarkable, quite apart from their brilliant technical qualities, for their originality and for extraordinary manner in which the artist succeeded in conveying, graphically and dramatically, the idea that the *herronvolk* combine in their charming traits bestiality, brutality, sadism—and at the same time the despicable traits of rats.

High Time

Sir:

May I add my vote in favor of the War Poster articles by Matlack Price. It's high time that some one, as well qualified as Mr. Price, has had the courage to come out and call a spade by its right name.

ABRIL LAMARQUE, Art Editor, New York Times Magazine.

Art in War?

In this note I should like, in the interests of clarification, to make a distinction in just what "art in war" properly means. Obviously, directing art training and skill to the production of war posters or cartoons, to the design of insignia or (with the conspicuous success we know) the painting of triptychs for army chapels—this is art, as such, definitely and clearly related to war.

Now we have just received an interesting letter from Mr. G. J. Bonyal, of Wallingford, Connecticut. Mr. Bonyal is a sculptor. He writes:

"I have been seeing much literary comment about the application of artistic skills to the war effort, with particular emphasis on the poster as a powerful weapon. And I have looked in vain for mention of the possibilities of the sculptor's arts as applicable forces against the enemy."

"As a sculptor I wish to report on a great field of endeavor in which I have been actively engaged for two years or more. This is the very important business of plaster modeling for the aircraft industries. Plaster models and die patterns are used in the construction of most of the airplane fuselage parts, and all of the exhaust system is modeled in plaster. In short, all covered surfaces are carefully modeled in plaster form blueprints marvelously engineered and reasonably easy to read."

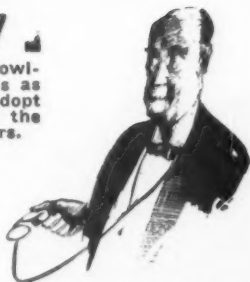
What Mr. Bonyal is doing, it seems to me, is not applying art to war purposes, but something quite as important; if not actually more important. He is making a *transference of skills* from his peacetime practice of art to the technological needs of war, and exactly the same transference of skills is being made by every artist who is now engaged in mechanical drawing for war industries and by those who are making "production illustrations" in perspective, to visualize mechanical assemblies or by any other artists whose trained skills are now serving the war in drafting rooms, foundries,

Continued on page 3

The Growlery

This whimsical sobriquet "The Growlery" was coined by Charles Dickens as a fitting name for his study. We adopt it to serve here as an outlet for the opinions and emotions of our readers.

Please address your letters to The Growlery Editor, AMERICAN ARTIST, 330 West 42 Street, New York.



Welcome Home Elaine!

My Friend:

A glance at your files of old subscribers will ascertain that I do have a right to call you my friend, and this is to serve you notice that it is my wish to return to your list of paying guests.

My resolution this year is, "for goodness sakes to gather together the necessary money to pay for another exciting year of your magazine." So I'm doing it right now. I'm working now as sales girl and, of all things, buyer for five departments in one of a chain of drug stores. When I make my first million in this most inartistic of jobs, back I go to do a little formal studying, and in the meantime it's a good idea to keep my hand in . . . of which there is no better way than to buy the best magazine on the market in my subject—which again leads me right to you. So scour around in this envelope and find yourself a small amount of money earned by the carefully rationed sweat of my brow.

Elaine Sneed, Van Nuys, California.

Art Famine in Carlisle?

Sirs:

Our local library in Carlisle, Pa., consisting of 15,000 volumes does not contain one reference art encyclopedia. Various books carry only a minimum of information about artists of the medieval period and only a meagre list of their works. Won't you tell the librarian about books to cover this cultural gap?

Subscriber, Carlisle, Pa.
Note: We are this day communicating with said librarian.—Editor.

Greetings

We (Editors Guphill and Watson) take this opportunity to thank the many readers who sent us Christmas cards. We wish it were possible to acknowledge all of them individually but we are sure the senders will understand that this is impossible, and will accept this printed note as a symbol of our appreciation.

from page 2

machine shops and shipyards. "Artists in war," yes, but not "art in war." No one, and certainly not the executives charged with the responsibility of our vast production program, will say that this transference or enlistment of skills is not important. They are more likely to say, with understandable realism, that these artists are more important to the war than picture-makers.

At which point I should address a paragraph to the picture-makers. Not only

Approves New Department

Dear Sirs:

Pardon the delay in my subscription renewal. My first year's perusal of your magazine I've counted as a grand education furtherance. We teachers are heading right into the middle of the stream and a department like Mr. Ensign's should be a valuable clearing house. My reaction as a grade teacher on that problem of children drawing tanks and battleships and airplanes is that they are the action motives that a child sees and imagines but the art teacher's job will be to lead him into other phases of art at war; in war and helping war. His wildest imaginings may come true, who knows?

Margretta Ralston, East Orange, New Jersey.

More Power to You Ellen!

From a subscriber in Puerto Rico comes a letter that makes our rationing plan look like the horn of plenty. Writes Ellen Glines:

Dear Publisher:

I can't get paper for my pupils—art materials here are exhausted, as well as mat board and glass; you can imagine what that means to a watercolorist who really *does* sell! Unless I have on hand a frame to fit a picture, my clients just have to take their mind right off it. Our precious governor has just cabled for matches, and if we get anything to light with them, we're lucky, for the local cigarette factories are out of naper! I could go on writing about things we don't have—it would be food next—however I can paint a wicked loaf of bread; Chardin must look to his laurels! Paints make a small sized parcel so those I can get; and I am stocked with French paper for my own use, and brushes. But . . . well, and we are to receive no Christmas trees this year; we had always made ourselves a nice little imitation of a White Christmas . . . wishing you a very gratifying one, I remain

Your constant subscriber,
Ellen Glines.

are they tremendously important on the psychological front ("One picture is worth more than 10,000 words"; old Chinese saying—remember?) they are the only battalion that can man the graphic sector of the psychological front—and many of them, with all the skill in the world as artists, lack certain other qualifications that would make the transference of these skills to the technological front unprofitable to themselves or to the peculiar pressures and exigencies of the industrial front.

Matlack Price



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Bulletin Board

WHERE TO SHOW

ALBANY, N. Y., Albany Inst. of History & Art. Apr. 28-May 30. Artists of Upper Hudson 8th Ann. For all artists residing within 100 miles of Albany. Mediums: Oil, watercolor & sculpture. Jury. Purchase prize. Entry cards & works due Apr. 18. J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

ATLANTA, GA., High Museum of Art. Feb. 1-15. Three County Show. For resident artists of Fulton, DeKalb & Cobb Counties, Ga. All mediums. Jury. Prizes. Works due Jan. 26. L. P. Skidmore, Dir., 1262 Peachtree St., N.E., Atlanta, Ga.

AUSTIN, TEX., Ney Museum. Opening Mar. 1. Texas Fine Arts Ass'n 1st Internat'l. For all artists. Mediums: Print & drawings. Jury. Prizes. Works due Feb. 15. Loma Wilson, Sec'y, Ney Museum, Austin, Tex.

BALTIMORE, MD., Museum of Art. Mar. 12-Apr. 11. Maryland Artists 11th Annual. For artists born or residing in Md. All mediums. Jury. Entry cards & works due Feb. 24. Baltimore Museum of Art, Baltimore, Md.

BUFFALO, N. Y., Albright Art Gallery. Spring 1943. Artists of Western New York 9th Ann. For artists of Western N. Y. All mediums. Jury. Cash prizes. Albright Art Gallery, Buffalo, N. Y.

CHARLOTTE, N. C., Mint Museum of Art. May 1-June 12. Middle Atlantic Exhibition. For artists resident or born in Atlantic States from Md. to Ga. All mediums. Jury. Cash prizes. Mint Museum of Art, Eastover, Charlotte, N. C.

CHICAGO, ILL., Art Inst. of Chicago. May 13-Aug. 22. 22nd Internat'l Watercolor Exhibition. For all artists. Mediums: Watercolor, pastel, drawing & monotype. Jury. \$1,100 in prizes. Entry cards due Mar. 22; works Apr. 8. Art Inst. of Chicago.

FLINT, MICH., Inst. of Arts. Mar. 12-Apr. 11. Flint Artists Show. For all Flint artists. All mediums. Jury. Cash prizes. Entry cards due Mar. 5. Flint Inst. of Arts, 215 West First St., Flint, Mich.

JACKSON, MISS., Municipal Art Gallery. April. 2nd Nat'l Watercolor Ann. For all American artists. Mediums: Watercolor, gouache, tempera & drawings. Jury. Prize. Cards & works due Mar. 20. Mrs. John Kirk, 927 N. Jefferson St., Jackson, Miss.

LOS ANGELES, CAL., Los Angeles County Museum. Mar. 14-Apr. 30. Artists of Los Angeles & Vicinity 4th Ann. For residents of Los Angeles and environs. Mediums: Oil, sculpture, ceramics, textiles, metal & leather work and wood carving. Jury. Entry cards due Mar. 1; works Mar. 2. Louise Ballard, Los Angeles County Museum, Los Angeles, Calif.

LOWELL, MASS., Whistler's Birthplace Year-Round Exhibition. For professional artists. All mediums. Exhibition 6 to 8 weeks. Fee \$1.50 per picture and express. John G. Wolcott, Vice-Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

MADISON, WIS., Madison Public Library. Feb. 7-27. Madison Artists Exhibit. For artists of Madison & vicinity. All mediums. Jury. Cash prizes. Works due Feb. 5. Eleanor Mathews, Pres., Madison Art Ass'n, Public Library, Madison, Wis.

MUSKEGON, MICH., Hackley Art Gallery. Feb. 1-27. Muskegon Artists Ann. For adults within radius of gallery's influence. All mediums. No jury. No prizes. Entry cards & works due Jan. 30. Hackley Art Gallery, Muskegon, Mich.

NEW ORLEANS, LA., Arts & Crafts Club. Feb. 26-Mar. 26. Annual Membership Competition. For members (dues \$5). All mediums. Jury. \$250 prize. Entry cards & works due Feb. 23. Arts & Crafts Club, 712 Royal St., New Orleans, La.

NEW YORK, N. Y., Academy of Allied Arts. Apr. 8-May 8. 12th Ann. Spring Salon. For all artists. Mediums: Oil & watercolor. Fee according to size. No jury. No prizes. Entry cards & works due Mar. 27. Valentine Nadon, Dir., 349 W. 86 St., N. Y.

ENGINEERING DRAFTSMEN NEEDED

Draftsmen in all fields are sought by the U. S. Civil Service Commission for work in engineering drafting. Federal positions pay from \$1,400 to \$2,600 a year for entrance salaries. Announcement #283 for engineering draftsmen and application forms may be obtained at 1st and 2nd-class postoffices or from the U. S. Civil Service Commission, Washington, D. C.

WHERE TO SHOW

NEW YORK, N. Y., American Fine Arts Galleries. Apr. 5-24. Nat'l Association of Women Artists 51st Ann. For members. Mediums: Oil, watercolor, black & white sculpture. Fee: \$1 per exhibit. Jury. \$1,500 in prizes. Works due Mar. 29. Miss Josephine Droege, Nat'l Ass'n Women Artists, 42 W. 57 St., New York, N. Y.

NEW YORK, N. Y., Nat'l Academy of Design. Mar. 24-Apr. 14. American Watercolor Society 76th Ann. For all artists. Mediums: Watercolors & pastel. Fee for non-members 50c per entry. Jury. Cash prizes & medal. Works due Mar. 15 (at 3 E. 89th St.) Exhibition Sec'y, Nat'l Academy of Design, 1083 Fifth Ave., New York, N. Y.

NEW YORK, N. Y., Nat'l Academy of Design. Feb. 17-Mar. 9. Nat'l Academy of Design 117th Ann. For all artists. Mediums: Painting & sculpture. Jury. Prizes. Works due Jan. 29. Nat'l Academy of Design, 1083 Fifth Ave., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery. Feb. 28-Mar. 28. Annual of Oil Paintings. For all artists. Jury. \$100 cash prize & medals. Entry cards & works due Feb. 20. Oakland Art Gallery, Municipal Auditorium, Oakland, Cal.

PARKERSBURG, W. VA., Fine Arts Center. Apr. 10-May 15. 5th Ann. Regional Show. For artists & former residents of W. Va., Ohio, Va. & Pa. Mediums: Oil & watercolor. Jury. Prizes. Entry cards due Mar. 28; works Apr. 1. Parkersburg Fine Arts Center, 317 9th St., Parkersburg, W. Va.

PHILADELPHIA, PA., Plastic Club. Mar. 10-30. Oil Annual. For members. Mediums: Oil & sculpture. Jury. Prizes. Entry cards and works due Mar. 4. Mrs. Joseph Ewing, Chairman, 247 S. Camac St., Philadelphia, Pa.

PORTLAND, ME., Sweat Memorial Art Museum. Feb. 28-Mar. 28. 60th Ann. For living American artists. Mediums: Oil, watercolor & pastel. Jury. Entry cards due Feb. 6; works Feb. 13. Bernice Breck, Sec'y., Sweat Memorial Art Museum, 111 High St., Portland, Me.

PROVIDENCE, R. I., Providence Art Club. Mar. 2-14. Providence Watercolor Club, 47th Ann. For members. Mediums: Watercolor, pastel & print. Jury. Works due Feb. 20. Henry J. Peck, Pres., 674 Main St., Warren, R. I.

ROCKFORD, ILL., Burpee Art Gallery. Apr. 5-30. Rockford & Vicinity Artists 19th Ann. For artists residing in Rockford or within 100 mile radius. All mediums: \$2 entry fee & membership in Rockford Art Ass'n. Jury. Purchase & cash prizes. Rockford Art Ass'n, 737 N. Main St., Rockford, Ill.

SAN FRANCISCO, CAL., San Francisco Museum of Art. Mar. 9-Apr. 4. Print & Drawing Ann. For all Amer. artists. Mediums: Prints & drawings. Jury. Prizes. San Francisco Museum of Art, San Francisco, Cal.

SAN FRANCISCO, CAL., San Francisco Museum of Art. May 4-June 1. San Francisco Art Ass'n. Water Color & Pastel Ann. For all U. S. artists. Mediums: Watercolor, gouache, tempera on paper, pastel. No fee. Jury. Prizes. Entry cards due Apr. 8; works Apr. 13. Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art, San Francisco, Cal.

SEATTLE, WASH., Seattle Art Museum. Apr. 14-May 9. Northwest Printmakers 15th Ann. Internat'l. For all artists. All print mediums. \$1 fee. Jury. Purchase prizes. Entry cards due Mar. 29; works Apr. 1. Wm. S. Gamble, 1514 Palm Ave., Seattle, Wash.

SPRINGFIELD, MASS., Museum of Fine Arts. Feb. 7-28. Springfield Art League Ann. For members (membership fee \$3). All mediums. Jury. Cash prizes. Entry cards due Jan. 26; works Jan. 28. Helen Knox, Sec'y., 129 Sumner Ave., Springfield, Mass.

SPRINGFIELD, MO., Springfield Art Museum. Apr. 1-30. 13th Ann. For residents of Mo. & neighboring states. All mediums. Jury. Cash prizes. Entry cards due Mar. 20; works Mar. 24. Deborah Weisel, Sec'y., Kingsbarde Apts., Springfield, Mo.

TACOMA, WASH., College of Puget Sound. Apr. 4-May 2. Artists of Southwest Washington 4th Ann. For artists of Southwest Wash. Mediums: Oil, watercolor & sculpture. No jury. No prizes. Entry cards due Apr. 1; works Apr. 6. College of Puget Sound, Tacoma, Wash.

TOLEDO, OHIO., Toledo Museum of Art. May 2-30. Toledo Artists 25th Ann. For residents, former residents & those living within 15 miles of Toledo. Mediums: Arts & crafts. Jury. Prizes. Entry cards & works due Apr. 22. J. Arthur MacLean, Curator, Toledo Museum of Art, Toledo, O.

COMPETITIONS

WORCESTER, MASS., Worcester Art Museum. May & June. Worcester County Artists. For artists resident or born in Worcester County. Mediums: Oil, watercolor & sculpture. Jury. Entry cards due Apr. 17; works Apr. 21. Worcester Art Museum, Worcester, Mass.

MURAL COMPETITION: \$4,500 award for mural design in oil medium for Springfield, Mass. Museum of Fine Arts Library. For artists resident in Canada, Mexico & U. S. Closing date May 24, 1943. Frederick B. Robinson, Dir., Museum of Fine Arts, Springfield, Mass.

MURAL DECORATION FOR U. S. RECORDER OF DEEDS BLDG.: \$5,600 total awards for 7 murals dealing with the Negro's contribution to America. For all Amer. artists. Jury. Closing date Mar. 1. Section of Fine Arts, Room A-29, Old Auditorium Bldg., 1900 E. St., N.W., Washington, D. C.

SCHOLASTIC AWARDS: Cash prizes & 42 scholarships for 1 year's tuition at well-known art schools. Open to students in 7th-12th grades in Canada, U. S. & possessions. All mediums. Exhibits in 19 cities, prior to choosing of winners at Carnegie Inst., Pittsburgh, in May. Scholastic Awards, 220 E. 42nd St., New York, N. Y.

GRUMBACHER NAT'L SCHOLASTIC AWARDS: Cash awards and scholarships for American and Canadian High School students. Jury. Medium: Oil. For entry blanks: M. Grumbacher, 470 W. 34 St., New York; or in Canada to 179 King St. W., Toronto, Ontario.

HIGGINS MEMORIAL AWARDS: Scholarships, cash, honorable mentions and gifts through Drawing Ink Section of National Scholastic Awards. For students of Junior, Senior, Technical and Vocational High School students in U. S. and Canada. Closing date, Mar. 25, '43. Higgins Ink Co., 271 Ninth St., Brooklyn, New York.

THE LOUIS MELIND CO.: Drawing Ink Contest for students and professionals. First prize of \$50 war bond in each class; and as many \$5 war stamps as are deemed merited by entries in each class. Subject: America's Drive to Victory. Closing date April 1st. The Louis Melind Company, 362 W. Chicago Ave., Chicago, Ill.

SOAP SCULPTURE: \$1,120 in cash prizes for sculptures in Ivory soap. Advanced amateur, senior, junior & group classification. Closes May 15. Nat'l Soap Committee, 80 E. 11th St., New York, N. Y.

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FEBRUARY

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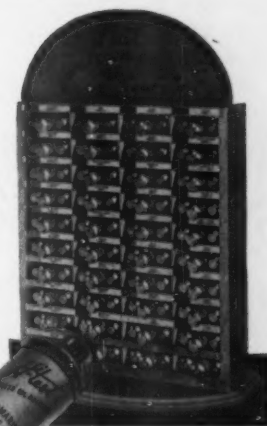
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an interview by
MATLACK PRICE

THIS IS an article about photography and Victor Keppler. The separation by "and" is a purely artificial conjunction because the two are virtually synonymous—in fact and reputation.

But as a point of departure I would like to clear up at least a little of the silliness and esthetic snobbishness which even today confuse the whole question of "art and the camera" or, as it is often stated, "art vs. the camera," as though there were some fundamental opposition involved. The implication does not stand up against a realistic understanding of what art actually means.

Art does not—or should not—depend for its identification as art on what means you use for expression. Beyond art's essential and all-important essence of objectivity, art is how you do a thing, not what you do it with. Art need not even involve tangible mediums. The musician is an artist with time and sounds, the actor with the implications of posture and the inflections of the spoken word, the dancer with time and the complete synchronization of the human body. Conversation can be an art—or friendship.

Photography, like any other technic for the expression which is art, may be practiced by people of limited vision, or of no vision at all, by faddists or cultists who see it only as a means of exploiting some esoteric technical specialty. The same may be said of artists and would-be artists in any medium. The fact that a camera is a machine establishes no valid implication that it may not be an instrument for the production of art—according to what you do with it and how you do it.

One of my first impressions of Victor Keppler was that there is no nonsense about him or about his attitude toward his work—and this is a trait I have been quick to appreciate in every true artist I have ever met. The reading public might be misled by superlative titles which have been coined by newspaper writers—"Miracle Man of the Lens" and even sillier things than that. But there was nothing either silly or miraculous about the Art Directors Club annual gold medal award in 1940 and 1942 for top photography. This was, and is, realistic professional recognition of Keppler's work as a modern photographer.

Photography is a modern technic and, as such, should be synchronized with modern life, in all its accelerated tempo, its variety, its advertising, publicity and news. These are of the essence of American life today, and it is when photographers delude themselves into making fake Rembrandts or Corots that they are in danger of running their work into dead ends. The photographer who tries to imitate painting is as misguided as the painter who tries to imitate a photograph. We can at least be intelligent.

Like any artist worthy of the name, Keppler is not afraid lest anyone steal his secrets. He has no secrets



V I C T O R K E P P L E R

—unless enthusiasm, resourcefulness, love of his work and unlimited energy and industry are secrets. He has given pages of sound, explicit and intimate advice to beginners and professionals alike, in the pages of photographic magazines; and he teaches a class at the School of Modern Photography. In addition to this, he is chief examiner for the state as to vocational schools for photography and constantly acts as a judge in competitions. The breadth of his teachings is suggested by his practice of taking students to the museums for a careful and intelligently analytic study of great paintings. The photographer, no more than any other artist, can afford to practice on a narrow and specialized base, without appreciation of all art. If, as is the case, many art schools make this mistake, even more photographic schools make it.

In photography most beginners are too concerned with technical details of the craft and do not develop the strong objective sense which modern photography with its variety of challenging problems presents to the professional. Keppler immediately agreed that the photographer who has "arrived" does not expect to be praised for a good *technical* result. It should be taken for granted, and the point of transition from the amateur or beginner, no matter how talented, is the point at which he has stopped making technic an end and has perfected it as a means.

Modern photography is, of course, no longer a matter of black and white, and still less a matter of arty effects through soft-focus or trick printing. Color is now to be reckoned with, and much of Keppler's achievement has been in this field. Here, again, he is not esoteric or involved, but, through experience, has reached the courage to know that the simplest schemes are likely to be the best.

He hesitated to define a photographer, although I more than hinted that such a definition—from him—would be an ornament to this article.

First, as he sees it, a problem is presented, whether it be a portrait, an illustration or a still life. This, he says, the photographer should study from every angle, but shouldn't go near his camera. That comes later. The thinking must be *complete*. "When you are ready

to shoot your picture, stop. Don't shoot. Think about it." (A good many beginning painters and illustrators could profitably follow this advice.)

Visualize—sharpen your *mental* focus on the problem and all its objectives, for this is the all-important objective functioning of the artist. Still life is the proper beginning and the greatest challenge. "Learn it perfectly," Keppler urges. "Compose and light every set-up well. Make it *live*—then everything else will seem easy." The photographer must put something vital of himself into still life if he is to conquer its inertness, its inherent lack of life.

The photographer's cycle of performance, then, is first the *objective approach*, culminating in a complete visualization; second, *subjective procedure*, the arranging of props, the selection and costuming of the model, the actual stage-setting; and third, the *technical phase*, involving lighting, lenses, exposures and all that is comprised by photography as such.

Then there is the essentially creative side of much modern photography, the practical requirements which go so very far beyond making a beautiful picture of an (already) beautiful snowy landscape or beautiful

ECAMERA - MAESTRO

picture of an (already) beautiful girl. There are advertising stories to illustrate, or slogans or purely ideological lines which must be given human connotation in visual form. The idea to be conveyed must be fully understood, then visualized in a picture which will have general public comprehension-value, and at the same time achieve distinction as a picture.

The procedure sequence in making an advertising illustration is a fascinating one to follow, having in it something of the old idea of a studio, something of the daring technics of Hollywood—and above all the consistent objectivity of Victor Keppler as a photographer. Let us, therefore, look in upon Keppler as he carries through an assignment from a prominent advertising agency. The accompanying photographs give a pictorial record of the principal steps involved.

1 From the advertising agency are received the "copy" or text of the advertisement and a rough layout by the agency's art department: subject, coal by-products are used in water-proofing. Here is a soldier on sentry duty in the rain. Keppler, being picture minded, thought that rain against a light background wouldn't look like much. It had better be night, with a few lights to give depth to the picture. And his idea-mindedness suggested that sentry-go at night would be more dramatic than in daylight. The rain and haze were to come later, as studio problems.

2 A model must be picked. From a vast file of record photographs, the girl who is Keppler's casting assistant picks from six to eight likely candidates, and these are submitted and discussed. Then a check must be made on exactly what a soldier would be wearing on either combat duty or at an interior post. Uniform and gun (not a Civil War model) are arranged for, and must be *correct*. All information on such matters must be checked and double-checked, not only for correctness for its own sake, but because a flock of jeering letters immediately come in to the client when an advertising illustration shows the wrong thing. Every detail *must* be right.



Two photographs by Victor Keppler



1



2



3 Now, before the model arrives, the studio set-up is made. This is purely a matter of stage-setting. Three bathroom showers are arranged (rain is always a bothersome studio stunt) and smudge-pots placed in the background to create haze.

4 Next, in arranging the lights, a "stand-in" is used in place of the model, and his exact position is marked on the floor with chalk. In this case, a broom took the place of the gun and the hat-brim served for testing the shadow of the helmet which the model would be wearing.

5 The model now appears, and an army sergeant is seen assisting in the proper adjustment of the equipment and the proper position of the rifle. It is not enough to have the right equipment: it must be worn correctly.

6 Lastly, the rain is turned on and the color shot is made.

A sequel to the whole performance was a re-write of the copy after the finished picture was printed—now dramatizing the soldier with the headline "Who Guards the Guard?—a Lump of Coal."

"Each job," says Keppler, "is a new problem in composition, in lighting. One day it is how to arrange black and white slabs of glass so they will make an effective modernistic design for a bookjacket. . . Another time it's how to photograph a tumbler so that only the luminous outline of the glass will appear."

It is always a challenge, to be met with vision and resourcefulness. In the matter of models Keppler prefers the real thing whenever possible. Quite often the client insists on approving the model to be used, which complicates matters a little. An important advantage of the "real thing" in models is that the photographer, when someone says "Who ever saw a Marine like *that!*", can quietly say, "But the man who posed for this picture actually *is* a Marine."

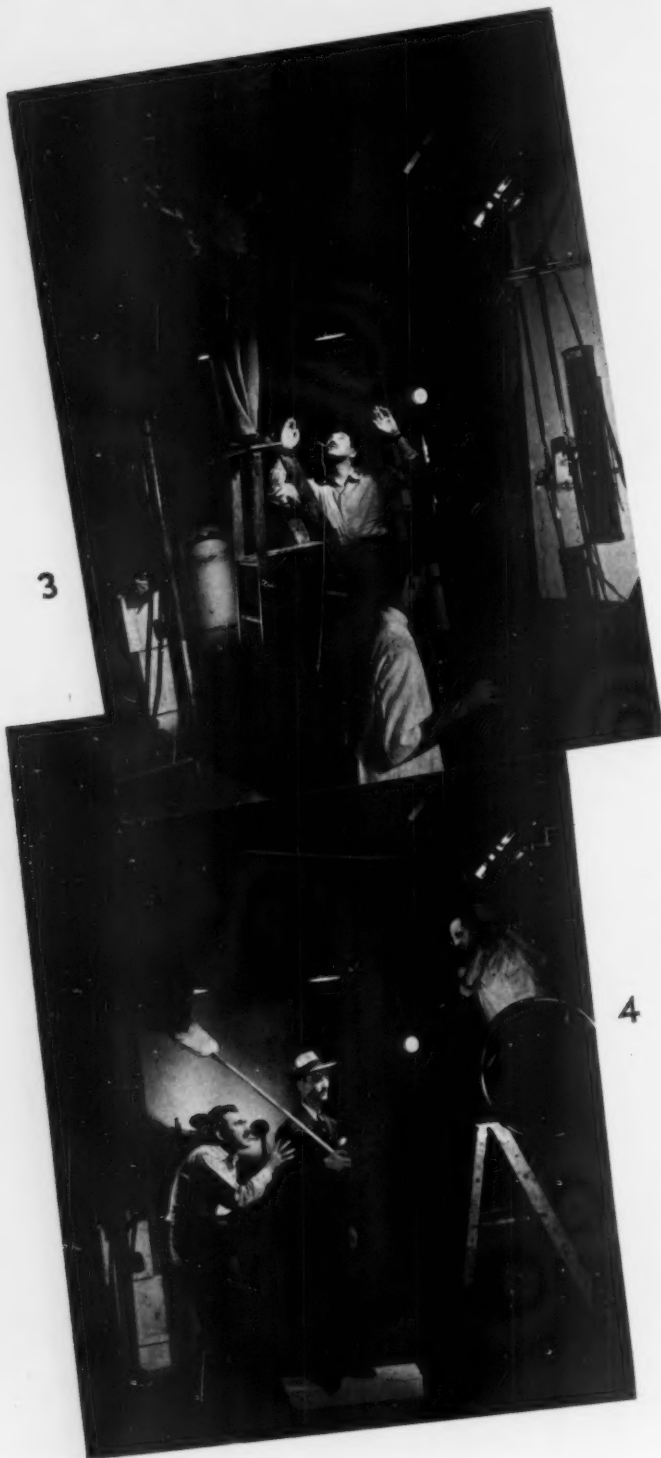
In general advertising work Keppler says: "We must cast the type most of the time. That is because types are more easily recognized by the vast audience who will see the pictures."

And where girls are concerned he stresses the importance of *acting* the pose. "Feeling the role is more important than beauty."

When it comes to art-in-war, Victor Keppler is well out in front. He is a dollar-a-year consulting expert for the Treasury Department, and is now beginning work for the Red Cross. For the Treasury he aids not

(Continued on page 32)

3



4



photograph by Victor Keppler

For Koppers Company.
Agency: Batten, Barton, Durstine & Osborne, Inc.

5



6



February 1943

9



Columbus Circle—Watercolor by Dong Kingman



Photo from same viewpoint as the painting

Yes
it's up-side-down
—and by intention

Please
read the first page
of the article before
turning the page
around

DONG KINGMAN

景文

AN INTERVIEW
BY
ERNEST W. WATSON



Dong Kingman, noted Chinese-American artist and his two sons, Eddie 12 and Dong Kingman, Jr., 6.

It is not often that pictures are printed upside-down through intention, but Dong Kingman's watercolors should first be viewed in that manner.

That is because Dong goes about the world walking on his hands—figuratively, of course—and stands on his head—again figuratively—while he studies his subjects and then paints them.

This is merely another way of saying that he is inspired, principally, by color, pattern, movement and tonal qualities—abstractions which can, if they are sufficiently charged with vitamins, make any picture exciting regardless of subject content.

Any chance reader who is more interested in just what Columbus Circle looks like should, of course, give his attention to the photograph taken from the very spot where the artist painted. Such a person will be terribly disappointed with the watercolor because Dong wasn't at all concerned with architectural verisimilitude and, it will be seen, he departed radically from the literal aspects of the scene before him.

What did catch his eye were the startling accents of sunlit planes contrasting with darkening clouds, splashes of brilliant color intermingled with tonal grays, stabs of dark accents, the sweep of the whole colorful mass against a windy sky; these are the things that excited Dong that brilliant October morning when he first walked into Columbus Circle, the things that will, I believe, do something to the reader's insides if he studies the watercolor upside-down without asking it to give him a guide book impression of this famous New York landmark.

Dong has told a deliberate lie, factually, about that hodge-podge mass of brick and stone and advertising clamor which owes much of what charm it may possess to just those startling beauties which have been revealed to him and—I hope—to our readers.

Forget for a moment that this Columbus Circle study is a picture; think of it as a color symphony and enjoy, for example, such handsome passages as the sequence of yellow, orange, red, brown and gray at the extreme right (viewed upside-down). Just to

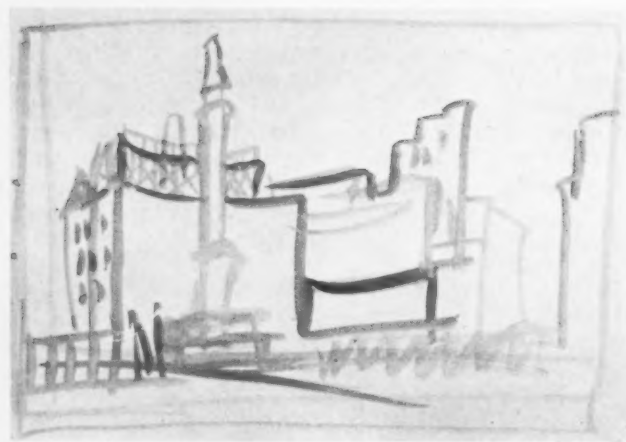
concentrate upon that choice bit, cover all of the picture except an inch and a half vertical strip at this side. If that isn't as palatable a color morsel as you're likely to find in any painting, I'm just plain color blind. Try the same experiment with other details. Cut a 2 or 2½ inch square opening in a piece of white paper and slide it around over the picture.

If color were the only phase of Dong's work worth mentioning his pictures would be noteworthy. But there are many facets to his genius. One is his keen awareness of the *activity* of all things in this swift moving world. Even in *Blue Moon*, as quiet a subject as one could select, we are made conscious that this is but a transient effect of a restless nature in which things are always on the move. His startled birds accentuate this mood as do the reaching fingers of leafless trees.

Yes, those birds are a bit amusing, from an ornithological point of view. But Dong, when painting, isn't any more interested in ornithology than in architecture, as such. He can, I happen to know, draw a bird with the utmost anatomical perfection, as did the Chinese masters whom he once emulated, but a bird in flight really has no anatomy whatsoever.

In *Passing Locomotive* the artist revels in the rush of modern life. Here he becomes ecstatic in the emotion of lines and colors sweeping across his picture. But note how he prevents the eye from hurtling right off the paper. The diagrammatic notes show how vertical elements and shadows falling across horizontal lines prevent them from flying off into space, how they succeed in sweeping the eye back into the vortex of the picture.

Kingman, it will be seen, is somewhat partial to a diamond-shaped foundation for his composition. Note how he uses it in *Blue Moon* and in *Columbus Circle*. He never relies upon a frame to confine his composition; he insists that the nucleus of the picture's interest be enfolded within encircling lines or masses of tone and color.



Well, you see I like Dong Kingman's watercolors. So do others. Boston Museum of Art has just purchased *Blue Moon*. The Museum of Modern Art owns a Kingman, as do the Metropolitan, the Brooklyn Museum and the San Francisco Museum of Art. He has won several important watercolor prizes. His latest one-man show was held at Midtown Galleries in New York. During the past year he was the recipient of a Guggenheim Fellowship which has taken him about the country on a painting tour.

And Dong is just at the beginning of his career. He was born of Chinese parents in 1911 at Oakland, California. At the age of five his parents returned to China where Dong spent the next fifteen years. His education and art training are thus of Chinese origin. He studied painting under traditional Chinese masters and from See-To—a Chinese painter, returned from Paris, having acquired the philosophy and methods of the modern French painting. Against this contrasting background of the old and the new, of orient and occident, Dong has developed his own original expression in which the sources of influence, however, are clearly observed.

"In the old tradition of China," explains Dong, "Chinese artists often painted their pictures from memory. First they would go on a trip to a mountain or, as their fancy chose, go down near a river for a sketch trip. They took along only a small sketch pad, one or two brushes and black ink. With this scanty equipment they repaired to the place of their choosing to study and enjoy the landscape, perhaps etched in silhouette against a full moon.

"These trips were generally made for observation only, rarely did the artist paint directly from the scene. Back in the studio he developed his picture, his memory aided by the scanty scribbles he may have brought back in his sketchbook. All of this, to my understanding, produced some very satisfactory results and I very often follow the same procedure."

The sketches on this page are a few of many composition studies made by Dong Kingman prior to his painting of *Columbus Circle*. The pencil note at the top of this column was the sketch he made on that October 15th morning when he first walked into the Circle. The others are studies made in his studio as he experimented with his composition.

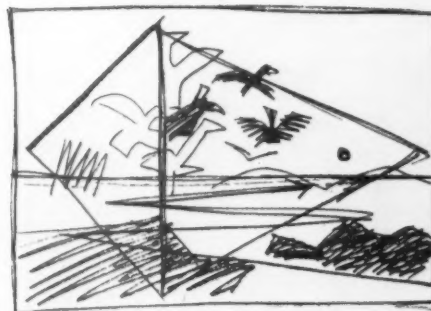


BLUE MOON—WATERCOLOR BY DONG KINGMAN
Recently purchased by Boston Museum of Fine Arts

In painting Columbus Circle Dong worked in a somewhat different manner. For a record of his procedure let us turn to his diary in which, every night, he jots down the experiences of his painting day. At the top of the page in this diary we see a rough outline sketch of the subject, drawn merely to identify the watercolor about which he is writing. The rest of the page is filled with Chinese characters which I assume would be as unintelligible to most of our readers as they were to me. Dong's translation follows:

"On October 15, 1942 it was a very nice Thursday morning when I decided to go out to Central Park to look for a subject to paint. Birds were singing and the trees began turning beautiful shades of orange and yellow, making a wonderful panorama of color. I just ambled along until I came to the vicinity of Columbus Circle and 59th Street. There I saw the monument to Columbus, and I found it a very interesting subject. Deciding that this was what I was looking for, I proceeded to do a very rough pencil sketch of it. I then went back to my studio and studied it in a number of brush sketches, coming to the conclusion that it would be a good thing to develop. And so, on October 18, (Sunday morning) at 8 o'clock, after gulping a cup of coffee, I got my things ready, went down to the Park, and started to work, using my sketch pad, and working in brush line with very light watercolor of no particular shade. I lowered the buildings so the monument would rise against the dark sky as it was very beautiful this way. I also changed the buildings to suit the composition I had

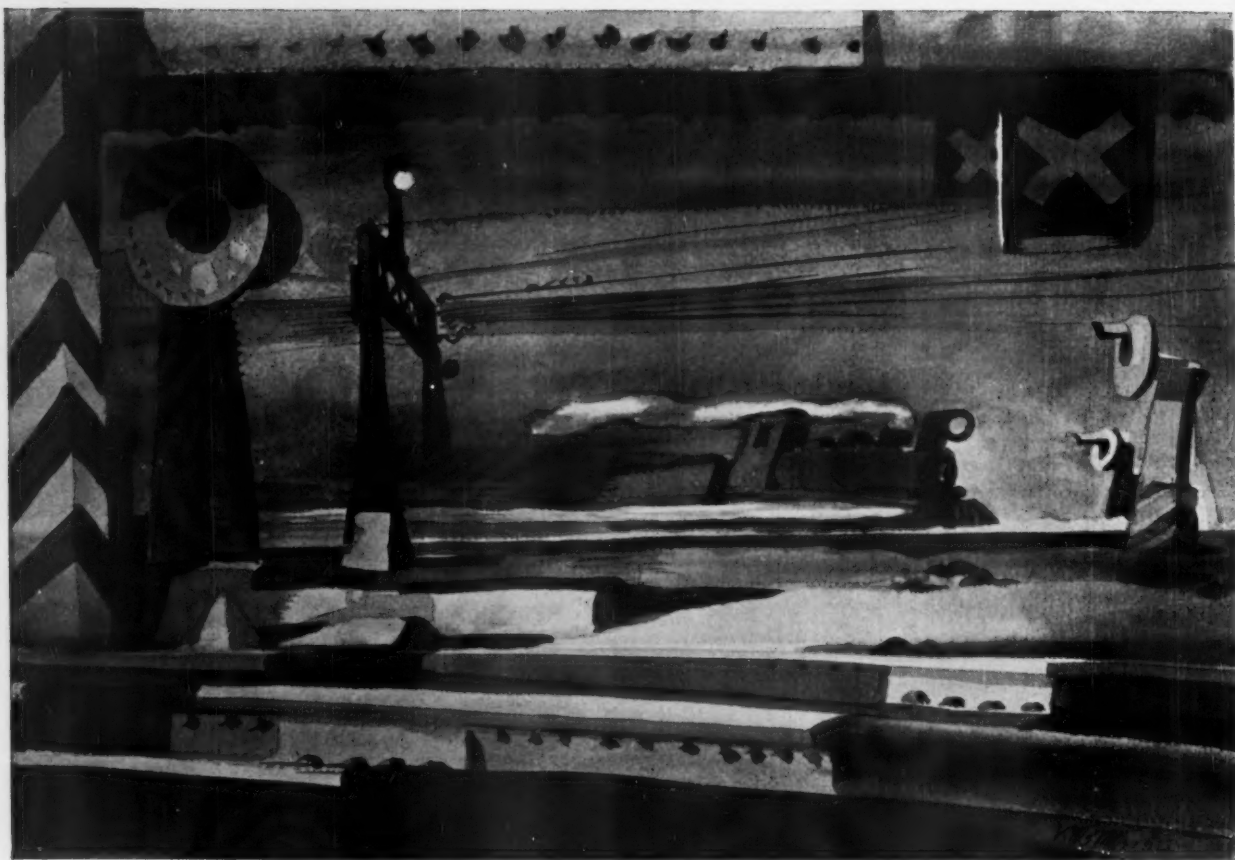
Reproduced
from an an-
alytical diagram
of the
Blue Moon
watercolor



previously developed in my studio studies, doing this until I got exactly what I wanted. Soon a large audience of curious bystanders had congregated, among whom was a man who loved pigeons. He showed it by sprinkling bread not only to the birds, but to me, my picture, and all my paints!

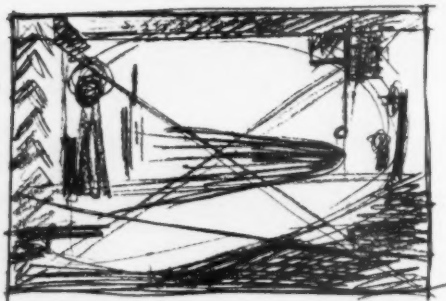
"I then put aside the bread crumbs, my sketch pad, got out my watercolor paper, and in very light brush lines copied what I had produced on the sketch pad.

"Now, I had to work on my values, and so I laid a light wash of color on the picture to indicate the strong values, and then I had to wait for it to dry, giving my audience the impression that all was finished! But, they were wrong, for I had just begun! Now I had a rough idea of my dark and light values, so I began with the color, trying to make it as powerful as the dark should be, and as light as it should be, concentrating on the picture as a whole. After I had the monument and the street lights, a few people



PASSING LOCOMOTIVE—BY DONG KINGMAN

The artist's diagram calls attention to devices which prevent the horizontal action from flying off the paper, and which sweep the eye back into the vortex of the picture.



here and there, some of the buildings, and the background, I then proceeded to lay in the sky, after which I worked, in detail, the rest of the picture. I had not yet put the shadow in, when a few drops of rain came, causing me to go back to my studio, which was just as well because many of my pictures are completed indoors anyhow."

Contrary to the somewhat general practice, Kingman usually leaves the painting of the sky until almost the last. He feels that in so doing he can better adjust this vital factor in the all-over effect of the picture.

His color is strong, varied and clean, a result it is hard to believe can come out of that tiny paint box seen lying on the pavement at his feet. All the water he requires is carried in the rectangular receptacle standing at one end of the palette. It holds barely a half pint. We see no paint cloth for the cleaning of those two brushes which do all his work. How he manages, under these conditions, to produce colors of such purity is something to wonder at.

Dong Kingman is very much of an artist. Every new place or thing seen is at once analyzed as potential picture material. As he and I sat down together at a luncheon table, from which lower New York and the Harbor could be seen, he at once whipped out his pencil and began sketching on the back of his menu. For several minutes he was oblivious of all but the glory of what was, to him, a new and exciting scene. I wouldn't be surprised if these scanty lines plus an extraordinary memory of what he saw during that hour atop the McGraw-Hill building sufficed to produce a watercolor of Manhattan's famous skyline.

At that luncheon, by the way, I had more than a hint of Dong Kingman's ardent Americanism—in his refusal of a cup of coffee for patriotic reasons.

Dong Kingman is an extremely personable young man, as may be surmised from the cover picture. That smile was not produced by a photographer's request; it is wholly characteristic and heart-warming. It's a real treat to meet this Chinese-American artist from whom, I predict, we shall continue to hear in the coming years.

NEXT MONTH

Meet John Howard Benson

A Medievalist? A re-incarnation of William Morris? . . . yes and no . . . and yet this man we're going to have you meet has something of each, but even more that is uniquely the man himself, perhaps the most versatile craftsman in the field of art today—John Howard Benson, letterer, stone-cutter, typographer, wood engraver, sculptor, carrying on a shop that was founded in 1705 in Newport, and teaching at the Rhode Island School of Design.



PACIFIC COAST NAVY YARD

Comparing this composition with "Passing Locomotive" we note a similarity of action; prows of ships, guns, flying flags and rails have a powerful horizontal thrust to the right. This movement is turned back by the shadow sweeping across lower right corner, the great cranes, and sweep of dark cloud in upper right.

TWO
WATER
COLORS

BY
DONG
KINGMAN

All
Reproductions
by courtesy of
Midtown Gallery



ONE-WAY BRIDGE

This is the
concluding
article
on
**SCULPTURE
IN
CEMENT**
by
Peter Fingesten



LAST MONTH I discussed the modeling of our demonstration subject—the two heads—and the making of the plaster negative in which the cement was to be cast. We now come to the casting itself.

Portland cement is best fitted for casting. My mixtures for casting are as follows: 20 per cent marble dust to 80 per cent cement for smooth surfaces; 35 per cent marble dust to 65 per cent cement for medium smooth surfaces; 35 per cent marble dust, 15 per cent sand, and 50 per cent cement for rough surfaces.

The mixture should not be too wet; it should be stiff enough for pushing with one's hands and fists into the negative for this adds greatly to the strength of the finished product. Armatures in that particular method are not required or advisable, for every cement cast "moves" after seven years and a rigid armature cracks the material. Composition should be compact to exclude the need for strong armatures, but in certain cases wire mesh can be laid into the negative. The reasonably dry negative must be richly shellacked and the shiny inside oiled.

This method of cement sculpture is not to be confused with so-called "cast stone," for cast stone is poured like plaster. This cement must be more like a stiff paste to enable the sculptor to force it into the negative with the hands. Therefore, in preparing a composition, one must always think of at least one opening big enough for the hand to pass through. Usually the base provides such space. It is wise to mix the ground coloring pigment with the dry cement before adding water. Colored sand sometimes produces an interesting effect.

Only pure or earth colors should be used; aniline products are "eaten up" by the cement and eventually turn gray. Great care must be exercised in adding dry color, for the finished effect can hardly be judged while mixing, and too little has proved to be better than too much. I add the ground color by "feeling"—usually two handfuls to 20 to 25 pounds of cement (enough for a lifesize head). Such pushed cement sets faster than poured cement, and the mould can be chipped off after only 24 hours, although submerg-

ing the cast in water for two hours before chipping has a curing effect on the cement.

The real interest of cement begins here, namely, in finishing the raw product. Like a metal cast, which is freed from its sand mold, cement is not much to look at; it has to be treated and finished with patience.

First of all, the cast should be washed—using a stiff brush. For rough surfaces a wire brush is needed to bring out the sand.

Every raw cast should be sandpapered lightly after washing and drying. Unlike sand, the marble dust used in our cement mixture does not fall out in sandpapering or filing.

Cement, with its great porosity and absorbent quality, takes almost any color, combined with any liquid medium or vehicle. I use anything from casein to acids, such as ammonia, various oils, waxes, turpentine, petroleum, alcohol, subspirits and shellac.

You won't believe what may be produced by a daring combination of alcohol as the medium for top-color, an acid treatment, and a wax-coat, not to speak of continuous repetitions of such different coats of color and medium.

A favorite finish of mine is green as a ground color in the cement cast. Burnt sienna mixed with alcohol and a drop of oil is then applied. This coat should be painted on. Upon this I use wax, to which a bit of red dry color is added. This coat must be stippled. After 6 to 8 hours, when the wax has penetrated, I take a clean cloth, dip it into clean wax, and polish out the highlights of protruding forms. The effect is that of a rich green with brown reddish shadows and is very beautiful. Since wax carries dry pigment very well, new coats of wax can be added, preferably with dark complementary colors, and a cast becomes more beautiful in ratio to the coats of patina applied.

A variation of the above finish is as follows. Take a gray cast without ground color; close the pores of the cement with many coats of fine shellac and add ochre and earth green to the last few coats of shellac. When dry, take heavy shellac with blue or red pigment and flow that solution over. Have a cloth ready, dipped in good paint remover and, before the second



idea of superimposing many coats of patina on cement or other material should prove stimulating to any sculptor. The principal feature is that my superimposing technic produces a so-called "living patina" and not a dead, heavy skin or dull color. In this way I approach the ideal of a happy blending between form, material and color.

THESE TWO PIECES BY FINGESTEN present interesting contrasts in texture and finish. The half torso, a detail of his composition "Fantasy", is of white stucco with a smooth texture. An application of casein gave it a rough texture and it was finished with green wax. The two heads: of brown, pushed cement has, underneath, the natural roughness of cement but has been given a smooth wax finish—red wax with yellow overtones.

coat has time to dry, remove the excessive shellac from the protruding forms of the cast, producing a two-color effect. Polish with wax and gold powder. This results in an antique appearance which is very beautiful.

For an altogether different finish, prepare a fine sandpapered cast, preferably with some light color mixed in it. Make a rich solution of casein powder, lukewarm water and some pigment. Take a piece of linen, dip it into the casein mixture and rub it carefully on and into the cement. When penetrated and dry (casein dries very fast) take a heavy oil, with any dark color in it, and brush it over the cast. This method gives an unusually transparent kind of patina, and the basic color of the cement will always shine through. It may be well to point out that all waxes and oils applied to cement should be at least hand-warm.

These three finishing methods can be varied with any color combinations according to individual taste and judgment. There are only a few color vehicles which do not go together, namely, casein and shellac, or shellac and wax, but wax can always be applied on top of shellac or casein.

In teaching my pupils sculpture in general and the above mentioned technics I believe in demonstration and visual example. I let them collaborate in my own projects and so gain practical experience. The



DOEL REED

tells how he creates his

AQUATINTS

Part 2

LAST MONTH we discussed the various steps that lead up to the actual making of an aquatint. We now come to those interesting procedures which give aquatint its distinctive character.

The rosin ground is one of the most important steps in the process of the aquatint. The laying of an even ground is best accomplished by the use of a box. About six or eight ounces of powdered rosin should be placed in the box which is then shaken until the interior is filled with a heavy, thick dust. The plate should be slipped into the dust box as quickly as possible, the door closed, and the dust allowed to settle to the desired amount. The plate may be taken out from time to time for examination and the dust shaken up as often as needed. When looking down on the plate, the surface should be about three-fourths covered. When held level with the eye, sighting across, the surface should appear white and frosty. The rosin is then heated until it adheres to the plate. This is most successfully done over a moderate flame, keeping the plate in a circular motion so that heat is applied as evenly as possible to the back. The slow process of heating continues until each particle of dust has melted to a small globule of rosin. If the heating is too rapid the rosin will flatten, causing an ugly pattern of ground and at times preventing action of the acid on the plate.

Before etching, the back of the plate must again be coated with an acid resisting varnish as previously described. This may be done as soon as the plate is cool. It should be carefully turned face down on a clean blotter and the varnish applied with an outward stroke of the brush.

All parts of the design that are to be pure white, that is, the highest lights, must be stopped out with the varnish before any etching takes place. If they are to have clean, sharp edges, the pattern is left as painted; but if some of the edges are to be soft with a gradual change into the next value, such edges are

softened with a lithograph crayon or pencil. Another texture may be produced by omitting the varnish entirely and using only the crayon.

In the print, *Evening After the Rains*, the white portion of the sky next to the horizon was stopped out with varnish and the upper edge was softened with a crayon. The lighter portions of the clouds nearest the horizon were put in freely with the crayon without the use of varnish.

After the first etching, which took only a few seconds, the lightest clouds were stopped out with the varnish—to prevent further etching—softened with a crayon, and the second lightest clouds drawn again with a crayon. Portions of the foreground, of course, were taken out at the same time. This method continued until the darkest value was reached. The same process was used for *What of This Day?* with the exception of certain areas such as the face, neck, hands, and part of the garden wall. These were etched to one flat value only. The soft lights on the figure were later produced in a manner to be described in a moment. After each etching the plate must be thoroughly rinsed and dried with a ball of soft absorbent cloth, never rubbing—as the ground is quite tender and becomes more so under the action of the acid. One must remember that each acid bath is an additional etching to the already bitten areas left uncovered by the varnish.

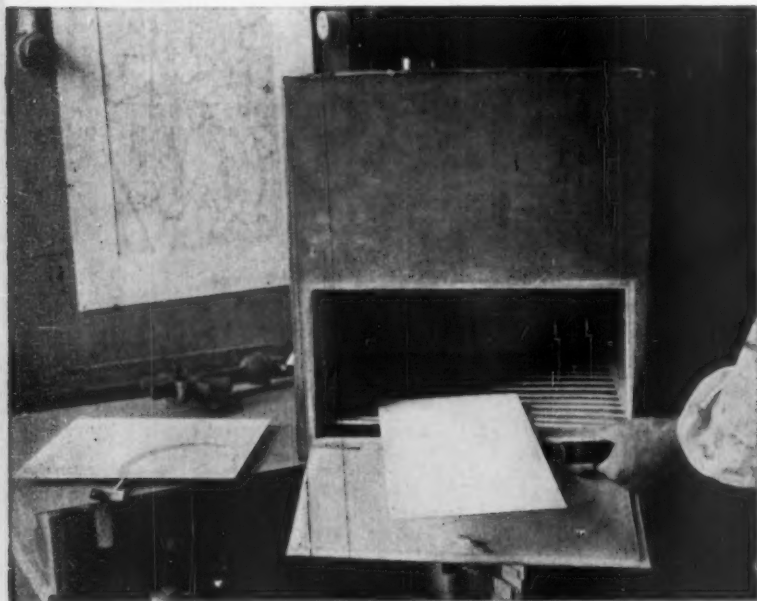
Without an extreme dark for the last value other values of the plate may appear weak. It is the last biting of the plate, which represents the darkest value, that should be watched with great care as the ground becomes brittle and there is a tendency to have underbiting which results in the lifting out of small portions, preventing the plate from holding the proper amount of ink.

The acid should be strong enough so that in etching, bubbles will appear over the entire surface of the plate as soon as it is submerged. The action of the acid can be judged by the size and rapidity of the breaking bubbles. No rocking of the plate is necessary as in the case of the first ground, as this would tend to cause underbiting.

In the plate, *What of This Day?*, all the values having been etched, the plate was cleaned and a proof pulled. The soft light on the face, hands, and garden wall were produced in a manner not unlike that of the mezzotint. The lights were scraped with the small scraper shown in the photograph and the softening and polishing done with a No. 400-0 Waterproof Trimite paper. Many trial proofs should be pulled during the scraping and polishing process to guard against getting the areas too light. Any manner used to darken, such as the roulette, produces dots of a different character from the etched pits.

The excitement of print making reaches a climax with the printing. The finished plate should contain the artist's emotional message, his manner of saying it, the range of values, the beauty of line, and in all the complete expression so that only good craftsman-

This cut illustrates the rosin box with plate held on the rack ready for heating. On small plate at the left rosin dust has been purposely distributed to show amount of dust.



ship is necessary to bring forth the beauties of the plate. Hand wiping and retroussage are unnecessary in printing a well-etched aquatint.

The best results in printing are secured by careful selection of paper and ink and the preparation of the same. The paper best suited to your plate can be selected from the many fine, handmade papers to be had from the dealers. The Italian handmade paper, Umbria, has proved most satisfactory for my own use. It may be had in several sizes and in antique or white.

Of the inks, Best Frankfurt Black, made by Kimber's, is an especially fine ink, although I have found Etching Black, No. 514, made by Johnson-King Company, to be as satisfactory in every way.

Properly moistened paper is essential to good printing. Some papers, such as the Umbria, take up the water at once. Others require long periods of soaking. After removing from the water, the paper is placed between sheets of white blotter to remove the excess water. The paper should then be stacked together between two sheets of glass, weighted down, and allowed to stand overnight.

The ink, as it comes from the tube or can, will be too heavy for proper wiping of the plate and should be thinned with a medium plate-oil. This, of course, will vary with the plate to be printed. In general, I find that ink should be loose enough so that when rolled with the brayer, it will have a "snap" and small hairs of ink are thrown from the roller.

Other materials necessary for printing are three large balls of tarlatan, a number of white blotters for drying the prints, and a like number to be used in printing. These should be cut the size of the paper. Printing begins by first warming the plate only enough to remove the chill from the metal and to allow the ink to be manipulated with ease. The ink is then applied to the plate by use of a brayer.* It is rubbed well into the etched portions of the plate with a ball of



"Evening After the Rains"



The scraper plays its part



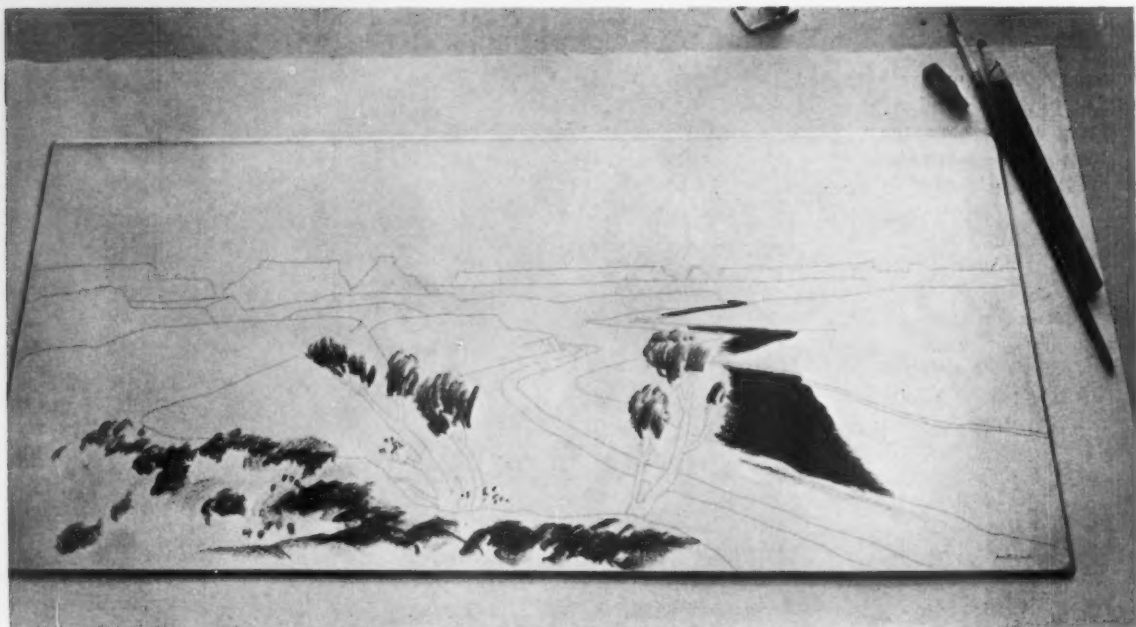
tarlatan, using an oscillating movement. A second ball of tarlatan is used to remove the excess ink from the surface of the plate, and the third one should remove all of the ink from the un-etched portions. When the plate is sufficiently clean, the highlights on the un-etched portions will have a mirror-like appearance.

On the bed of the press should be a large, white blotter to keep the margins of the paper free from ink. On this place the freshly inked plate, covering it with the dampened paper, on top of this a white blotter, and then the blankets. Small particles of lint and hair from the papermaker's blanket will result in noticeable white spots in the dark areas. It is best to brush the dampened paper with a brush before turning it face down on the inked plate. A shaving brush serves well for this purpose.

* A brayer is a composition roller such as is employed by commercial printers except that it is a small hand roller.

"What of this Day?"

A recent aquatint by Doel Reed



A stage in the etching of "Glass Mountains, Oklahoma." This shows the plate after the rosin dust has been heated and the lightest lights have been stopped out with the varnish and crayon.

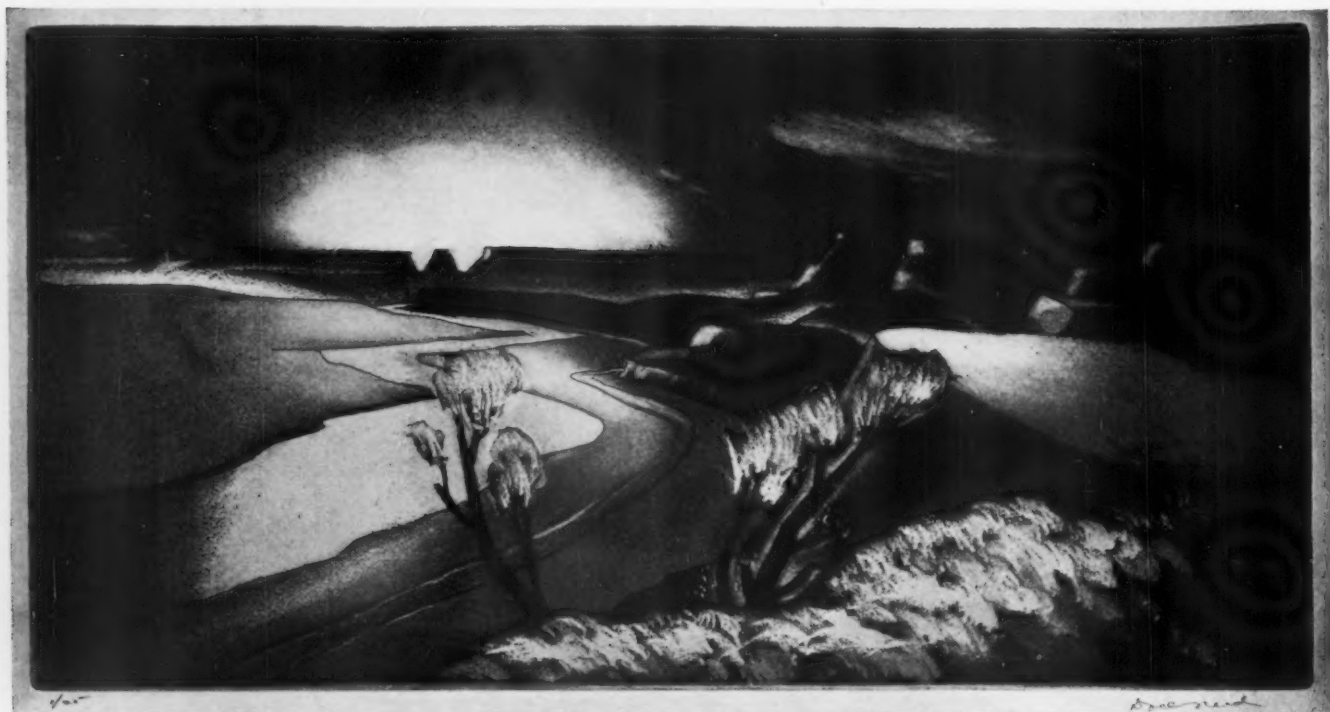
The turning of the press should be slow and even, with no stops, while the roller is on the plate, otherwise lines will appear across the darker portions. The purpose of the blotter between the blankets and the damp paper is to absorb moisture from the paper and prevent the center of the blankets from becoming hard from the sizing. After the blankets are turned back, the paper and blotter can be removed together. This should be done with very slow movement to prevent pulling or tearing of the dampened paper.

The finished print is then stacked between sheets of clean blotters and sufficient weight added to flatten the prints. After a few hours the damp blotters

should be replaced with dry ones, and, in order to have the prints thoroughly dried, it is necessary to change the blotters the second day.

This method of handling aquatint is the result of trial and error. Operations that proved successful were retained, while others were discarded only after many attempts proved that they were of no value. Every plate has been approached in the spirit of adventure exploiting each step to new expression.

Fellow workers in the medium have, no doubt, methods somewhat different but just as effective. They, also, have discarded many steps, as it is in this manner that a workable plan arrives.



"Glass Mountains, Oklahoma" The finished print

The "Secret" of the Old Masters



Many an authority and semi-authority has filled a good-sized library with learned treatises on the "secret" of the old masters. The hunt for this elusive key has usually been either a fanatic or romantic quest, depending upon the temperament of the explorer. Generally it has been a futile one. What could such a secret reveal? It can hardly relate to the amount of artistry or coloristic beauty with which those paintings were endowed, since our contemporary means enable us to achieve equal brilliance and coloristic splendor. The secret, then, must refer to the technique and permanence of their work. But the old masters, as we term them, were scattered over a period of four centuries, and different methods were employed by them at various times. Therefore, any reference to a secret method by which the old masters achieved permanence can have no meaning.

Conspiracy?

The idea that the ancients were engaged in a kind of conspiracy to keep their methods secret, or that such methods have been lost to posterity, is a myth prevailing mostly in the minds of deluded scholars. It is useless and futile to quote here the fantastic deductions of some theorists, the alchemistic formulae and other varieties of industriously accumulated confusion. The truth is that the permanence of the old masters' paintings is not universally characteristic, but exists conditionally, and only to a certain extent. A visit through the museums will reveal many ruins manifest on the walls. A search through the archives of museums and the records of feudal patrons will reveal that many a brilliant painting has been restored and re-restored. Bills presented by various restorers at various times, and still to be found in the archives, eloquently proclaim the fact.

Permanence of Old Methods

An investigation of well preserved paintings of antiquity produced prior to the general use of oil as a painting medium, which developed

This article is an excerpt from Taubes' "The Technique of Oil Painting" Dodd, Mead & Co.

TAUBES' page

Each month on this page Frederic Taubes will discuss some phase of the painter's problems. He will also be glad to answer questions, technical or otherwise in the Question Box. Address him care of American Artist, 330 West 42nd St., New York. Questions answered in order of receipt.

at the end of the fifteenth century, demonstrates the permanence of the oldest of painting methods, namely that of the tempera technique. This method as practised by the painters of the tempera school employed pigments mostly identical with those used in oil painting, and their work did survive. It is obvious, then, that the prime reason for deterioration of paintings must be ascribed principally to the binding medium used for the pigments.

Equally well preserved were oil paintings developed first in *grisaille* (variations of greys, also called monotonies) or *camaieu* (the use of two tones). The actual chromatic effect was achieved by oil color glazing, mostly, however, by resin-oil color glazing. Only to the use of this method can be ascribed the depth, clarity, luminosity and excellent state of preservation of these early paintings.

Underpainting

The oil color used in the mentioned technique has the best chance to remain stable due to the *luminous underpainting which counteracts its darkening*. The oil color becomes more transparent, losing its opacity as centuries pass, especially the thinner applications of pigments, and the painting sometimes becomes even lighter in appearance,

due to the "light from within."

With few exceptions, the ground upon which the painting was executed was perfectly white, and consisted of as many as seven coats of priming to insure the painting against later darkening. (Such a ground must be necessarily thick and can be applied only on a rigid support.) One does not need to scrape the surface to the ground to prove it. The feeling of *luminosity from within* is obvious. On the other hand, various deteriorations are most frequently caused by painting on dark grounds without a strong light underpainting. Unsuitable oils and heavy oil varnishes profusely used will also effect a considerable darkening, yellowing or cracking. Also, the application of many coats of oil paint, one on top of another, will cause deterioration.

Another point to consider is that on richly textured canvases, especially when not properly varnished, dirt easily penetrates into the crevices and incorporates with the pigment. In these cases the darkened appearance of a painting cannot be restored. Obviously, smooth surface and enamel-like finish offer greater resistance to the accumulation of dirt.

To Grow Old Gracefully

A painting should, however, age, and do so gracefully. Even marble ages, and much to its advantage. Wood ages and acquires a precious glow and mellowness. A painting should age, but should not become a premature wreck. It takes at least half a century for a painting to mellow and for the colors to "grow together." Restorers who would fix up a painting several centuries old to appear as if it had been painted only yesterday, show poor judgment and bad taste.

Why Later-Day Techniques Fail

The education of an apprentice painter during the time of the Guilds in the middle ages, resembled somewhat the training of a mason, plumber or shoemaker. Apprenticeship was long, traditions firm, and regulations strict. The system of Guilds made a dilettante approach impossible. The materials employed were standardized and so

(Continued on page 38)

QUESTION BOX

Mr. M. H. in Pittsburgh, Pennsylvania, writes: A glue solution of two ounces glue to one quart of water as recommended by you in your book, "The Technique of Oil Painting" was prepared by me but it failed to jell, even in a cold temperature. What is the reason for it?

Taubes Replies:

The glue which you obtained must have been of an inferior quality. The poor adhesive power of such glue is evidenced by its failure to jell at normal room temperature. By using three ounces of such a glue to a quart of water, you can most likely make it jell. However, should even three ounces prove to be insufficient to solidify the solution, such glue must be rejected for serious work. Inferior glues, i.e., glues containing impurities such as free fats, etc., do not last well—they invite mildew and mould.

How about Poster Lettering?

Part I

A Technical Reference Article

by MATLACK PRICE

Now that we are in the midst of another great war output of posters it might be a sound idea to check up on a few essential principles.

Granted that the ideal poster could tell its whole story pictorially, without a single word, we have to do something about the quantities of posters which aren't ideal, which cannot safely risk their whole story on picture alone.

If we agree that a great many posters are badly lettered, we do not in the least mean that there is anything wrong with the technical execution of the letters. Bad poster lettering much more seriously means bad judgment in the selection of the *style* or *kind* of letter used. Sometimes, too, it means wrong placement in relation to the pictorial element of the poster, or wrong color contrast.

Good practice in poster lettering is more a *visual* matter than it is a matter of style. In a poster, *easy legibility* is the question of prime importance—yet the major technical defect is a too ardent following of styles of the moment, and

particularly of typographical styles which are currently popular on the printed page.

Every poster designer should remind himself that the printed page is a small area and that its design is made up of elements scaled to be read and appreciated at a range of approximately eighteen inches from the eye. Merely to enlarge elements of the printed page is not necessarily to adjust their visual qualities for proper use in a poster—and this is particularly and vitally true of lettering.

Style is not so important as legibility—so the designer's problem is to choose or to originate letters which combine style and legibility and to realize that one does not exclude the other.

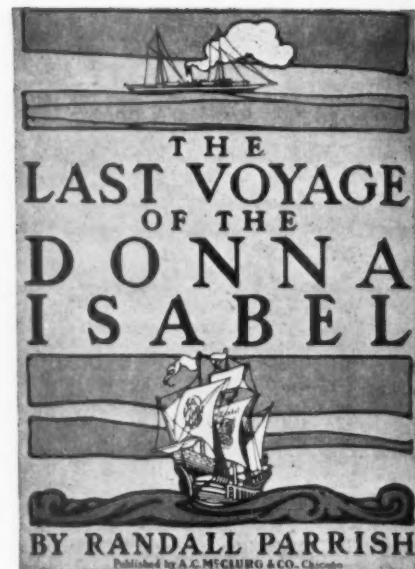
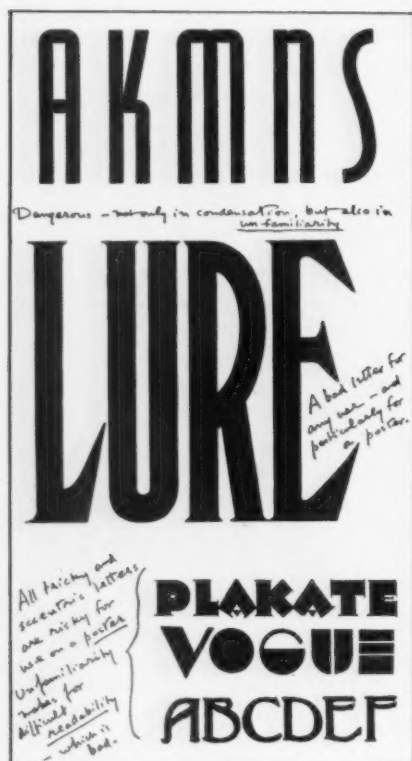
There is first the visual and legible character of the letter itself, second the way in which that letter is composed into words, and third, how the words, when they have been composed, are to be placed in the design.

Students of poster art have seen how the more or less "circus" lettering of the great 19th century posters by Chéret were highly effective, how these gave way to the banal and usually ill-designed letters of the commercial lithographers and how a new clarity and simplification was consistently shown in the posters of our own Edward Penfield. Penfield, the greatest of American poster artists, was followed by C. B. Falls, Fred G. Cooper and others, until their entirely admirable lettering was challenged by the heavy block letters of those German posters which, from 1905 until the first World War, profoundly influenced our designers.

Today the influence seems to come from typography and from style popularity rather than from the suitability of certain currently used letter forms.

The poster designer should, of

A. Hand-picked group of "don't's." All too often artists have suffered from the delusion that letters for a poster should be "different" from all other letters, whether people could read them or not.



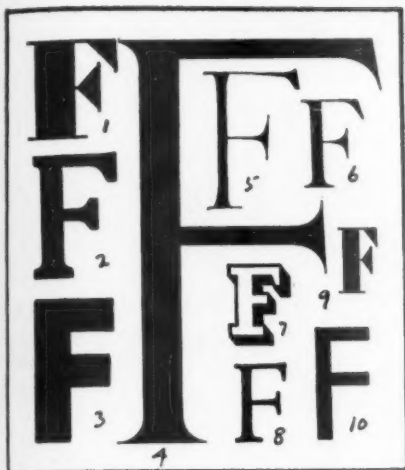
B. If roman capitals are used, here is a model of conservatism in form and weight.

course, letter his own poster if the poster is to have unity, if it is to look like the complete work of one person. Poster lettering should never seem, like an afterthought, to have been hurriedly added by someone else—and this is a far too frequent defect of many current posters.

To be specific, boldness alone does not necessarily make for legibility. Condensed (narrow) letters are not as easy to read as expanded letters; "fancy" letters are an unwise choice unless fully understood by a designer who knows a lot about lettering. In any case, skilful spacing of letters is an important factor in legibility.

The design of the printed page has recently built up a wide popularity for script, or calligraphic letters. These are all very well at a close reading range, but are not easily read at a distance or in color schemes other than black-on-white.

Exactly what do we mean by "legibility"? Obviously, we mean readability—but what, exactly, is readability? It is ease of reading based on our *reading habits*. Every poster designer would do well to remember that our reading habits (including his own) were formed on a black-on-white color scheme and, in preponderant volume, on lower case (small) roman letters with initial capitals for proper names, and at the beginning of



C. In this comparison of ten roman capitals it is easy to perceive that 2, 3, 10—and perhaps 8 would be suitable for poster use. Number 1 is too extreme (Ultra Bodoni), 5 is too delicate, 6 (Caslon) would lose out on its thin lines, 7 is too visually involved and 9 too condensed. All letters to be used on a poster should be considered primarily visually.

sentences.

We do not, habitually, read much text in all capital letters. We read headlines and advertising display lines in capitals, but only because we have learned to. Even these are more easily and quickly read in lower case letters—a contention long held by Fred G. Cooper, and backed up by most of his poster work. The food conservation posters which he made for the first World War are now regarded as classics by poster connoisseurs, and were widely acclaimed as the most legible posters of the many which were produced at that time.

Any actual test should prove this legibility—but what of capital letters, if we wish to use them? Certainly capitals in the classical proportion (as to width in relation to height) should be seen as the basis of all important lettering. The reader who has any practical reason for being interested in poster lettering is referred to the captions and the illustrations of this article, with the writer's autographic notes, purposely incorporated in the illustrations with a view to making them as helpful as possible.

Here are several illustrations of roman capitals. (A) The "don't", or "never" illustration, it is hoped, may prove a danger signal to the amateur. There has always been a great temptation to use freak letters on posters—a mannerism that started when we first became poster-conscious in the 1890's. I would

Next Month

Matlack Price continues his discussion of lettering posters with special reference to the effective use of lower case. In this second article the reader will find practical answers to many questions that concern the poster artist.

"J.P.M."

SEVEN THE LEAGUE HUXLEY

NEULAND

Neuland type is one of the best letter-styles to adapt for the poster.

LIGHT

MEDIUM

HEAVY

EXTRA
HEAVY

Here are 4 weights of a Barnhard type. This one is likely to be too light.

This one would be suitable for a poster if the contrast is kept sharp.

These two would be excellent basic forms for poster lettering. (A good sans-serif letter has some advantages over Roman letters with delicate serifs.)

D. In this hand-picked group are nine constructive suggestions for poster lettering, if the choice is to be roman capitals.

like to say, once and for all, that if a poster is not "clever" enough in itself, any attempt to add "cleverness" by way of freak lettering will only make it worse. This goes for the letter-form itself, and also for the utterly ill-advised and amateur stunt of standing a word on end by placing one letter under the other. Such perversion of lettering goes against all our reading habits, as well as against all precedent for the use of the roman letter.

The "Donna Isabel" poster (B) shows a decent roman letter, bold enough for legibility and refined enough for elegance. Why take a chance on a weird departure from it?

The illustration C is composed to illustrate, by close comparison, the relative legibility of ten roman capitals. The caption discusses the differences. The illustration D shows several good choices for poster lettering. Probably no better design for a poster letter has ever

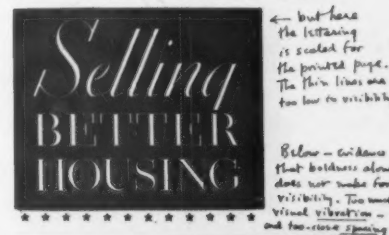
been made than the type "Neuland", which combines legibility, character and boldness in exactly the right relationship. This illustration also offers a comparison of four weights in a sans-serif type, admirably adaptable for poster use. The "light" is too light (unless used in a very large size, with clear contrast). The "medium" would also need good contrast, while the "heavy" and "extra heavy" are both perfect poster letters.

Since these are sans-serif letters, it might be worth while at this point to say that unless the roman capital is given quite bold serifs, easily visible, we might better do without serifs entirely and concentrate on sans-serif letters that have some character.

The illustration E points up the importance of clarity and boldness—equally important whether we are considering a light-on-dark combination, or the reverse. The "Arrow" job is good handling for poster visibility, while the "Better Housing" example shows the fallacy of delicate lines—very smart on the printed page, but worse than unwise on a poster. The third example in this illustration shows that boldness does not necessarily make for legibility. There is far too much visual vibration. The eye is baffled. The script-italic is clumsy, "fills up", and the capitals are painfully hard to read.



Above—Enough weight for visual contrast.



Below—The lettering is scaled for the printed page. The thin lines are too low in visibility.

Below—Notice that boldness alone does not make for visibility. Too much visual vibration—and too close spacing.



E. When the letter is to be light-on-dark, qualities of visibility and readability differ from the opposite scheme of dark-on-light. The designer must cultivate a keen visual sense if he is to come through successfully.

THE NEW ART EDUCATION DEPARTMENT

a collaborative project by American Artist & the Eastern Arts Assn.

1. How can art teaching in the schools be best integrated with the war effort?
2. How can we preserve a balance that will carry over the essential values of art education and make them contribute to the postwar peace era?
3. How can we improve our "public relations", so that necessary support is assured for the continuance and expansion of our part in education?

Some of you are finding satisfactory answers to one or more of these problems, but others are troubled. It will doubtless help to see what others are thinking, saying and doing. We give you then, a series of extracts from statements by some of the many who are vitally concerned with art education as a potent force in American life.

Boston is a Busy Town

Helen E. Cleaves, Director of Art Education in the Boston Public Schools, writes us as follows:

"The whole art program in education and in adult practice is a philosophy which is becoming surprisingly clear to Americans, partly through our teaching, partly through the American way of pioneering with every unknown phase of life to find out what it is all about. Even the soldiers are taking their sketch books with them to record their experiences.

"We are doing things for war and peace in the Boston Public Schools and there is much to tell, if only we could stop long enough to take pictures and write about our adventures in education.

"Students are taking intensive courses and qualifying to teach mechanical drawing, woodworking and modeling. In several high schools, art teachers are offering mechanical drawings to girls for vocational purposes. We have scoured the city for drawing instruments and salvaged every old ruling pen, compass attachment, and triangle. Woodworking boys make drawing boards and T squares when they are not making airplane models and other things for the army.

"The Junior Red Cross work calls for art skills which we develop as needed. As Chairman of the Boston Metropolitan Chapter, I serve as liaison officer to promote interest in the schools and to maintain educational values in all that is done. We are today sending seventy-five writing cases to the Chelsea Marine Hospital for Christmas gifts. Girls in the High School of Practical Arts designed and made them, thus learning something about bookbinding and use of the air brush, not to mention new respect for the American eagle as a symbolic bird capable of fitting into the contours of the popular letter V. In some cases, the Red Cross furnishes special materials not provided as school supplies, thus extending our experiences into new techniques. Braille book covers with Gesso designs on pressed cork surfaces are made for blind children to enjoy with their fingers. Thus, we develop creative power in order to meet real human needs as they arise. It makes for good citizenship and credits toward graduation become doubly valuable.

"Clear, intelligent observation, proved by quick, direct drawings, paintings, or models, fine muscular control, vivid expression of ideas with imagination and sensitive feeling—all these are developed by drawing, painting, and modeling."

Paragraphs from Western Pennsylvania

Elmer A. Stephan, Director of Art in Pittsburgh, says, "It seems strange indeed to some people that the subject of art education should be linked to the

war emergency. Nevertheless, I believe there is an important relationship. The torpedo and the battleship each begin with a drawing. The student should know that the artist-architect, the artist-engineer, and the artist-painter are all assisting in accomplishing the same end.

"So our first purpose in a changing world is to show the student the interrelation of the arts. Keep the student informed on the broader meaning of this relationship. Show him that the industrial designer today is

bending every effort and every talent he possesses to meet the needs of a great war. Art activities in a certain sense have been thought of as in an isolated pigeonhole in the vast field of education. Now we have the best opportunity that has ever offered itself to demonstrate that there are no boundaries to this pigeonhole—that art in all its multiple forms is over-

THREE CHALLENGES

flowing and all encompassing. It permeates every other activity. Life is impossible without it.

"Have you ever seen the crude, early maps of this continent of ours which were drawn by the early explorers and navigators? You will find most of the outstanding points on the maps, but so out of proportion, so inaccurate in design, that no modern army would dare risk following their plan. Today, through the government's own Geodetic Survey Bureau and the Cartographic Division of the Army, hundreds of men are drawing day after day, using all the data supplied by the surveyor and transforming this data into artistic and accurate maps, so accurate that the army, the navy, and the air force can rely on the most minute detail for guidance in laying all war plans. Do you see how the man with ability to represent graphically is guiding a nation at war? Your war-time art course of study should certainly present this thought to the student.

"In almost every art course of study today, at least for the elementary school, much of our time is spent in free creative expression in the form of illustrative drawing or painting. It is seldom that the teachers need to even suggest subject matter. But recently, because the mind of the child is so full of war effort and war news, I took a group of 700 children whom I teach each Saturday morning at the Carnegie Institute in Pittsburgh, and suggested subject matter.

"The first of these lessons used such subjects as 'Meaning of Defense,' 'Preparation for War,' 'Industry's Soldiers.'

"The second included actual warfare with such subjects as 'In the Air and Under the Sea,' 'The Tanks Are Coming,' 'Battle of the Clouds.'

"The third of this series included subjects which

predicted the future—'Peace in the End,' 'The Future World.'

"Let me assure you that if your lessons in illustration want to mean something today, your subject matter must be related to the everyday thinking of the child.

"In Pittsburgh we have produced more than 600 posters a month. They are so fine that not only did we furnish them to schools, but hotels, hospitals, clubs, post offices, churches, and railroad stations all wanted them. As a result, we have sold more war stamps in the Pittsburgh schools than any city in the country with but one exception. The Pittsburgh newsboys have sold more stamps than any other similar group in the United States, having sold 8,000,000 since the war began.

"Finally, however the real meaning of beauty must not be lost. We must not overemphasize war and war production and lose sight of the real sane effort that has always dominated our teaching. Loveliness must not be lost from this fair earth. The calamity which is wiping out beauty every day is also robbing man of the time and energy to create new beauty. Our problem concerns the generation to come. We want to and need to emphasize the importance of the war effort, but we must not forget that the students

promote ideals and attitudes, and in doing this, to develop character and improve personality in the student, as well as to promote ideals and attitudes in those who will later see the posters displayed. Still another important purpose is added in time of war, one which relates directly to the reemphasis and enrichment of citizenship.

"In these and in many other ways art is instilling democracy and unity, and is helping thereby to increase the civic strength of individuals, and through them the national governments. It is helping to prophesy a better day and to build a fuller conception of world-realization, in which the people shall rule. Art like democracy, is ever dependent for its very existence on the freedom of the people to express themselves creatively."

See That the Public Knows

In making his annual report, John E. De Meyer, Executive Secretary of the Related Arts Service, had this to say, "Educators in general, and art teachers in particular, are notoriously poor salesmen. We have received many letters from teachers giving a summary of work done in their departments and in most instances those people are doing a splendid job in cooperating with the various agencies in the War Effort. However, in most instances, this work gets little or no publicity in the local paper with the result that the average citizen who pays the bills has no conception of the program carried out by the department. Tax associations are not so modest. They use the local newspapers to promote their campaigns for economy.

"Educators, whether they like it or not, are responsible for the kind and quality of public education in this country. They are the experts hired by the public to direct our educational systems. The average citizen cannot hope to evaluate the educational system, and if the educators in charge do not combat any false ideas of economy with every means in their power, they can expect the public to accept the proposals of those who advocate economy. The public wants to know, and has a right to know, the objectives and performance of our public schools. The teacher too often feels that any attempt at publicity is beneath the dignity of the profession. Theoretically that idea may be fine, but practically it doesn't work. If ever there was a time when school people needed to be good salesmen, it is now. As a result of this war, our way of living is bound to change and with that change will come many changes in our public school programs. Educators must be prepared to plan those changes and 'sell' their plan to the public.

"We, in this group, have talked a great deal about art in everyday life. We believe that art functions in our daily life, that it is another language even more direct and with a stronger appeal than any spoken language. That idea has been demonstrated over and over again in the war savings campaign, the enlistment campaigns, the Red Cross drives, safety campaigns, etc. If that idea is sound, our art departments must adapt their programs to meet the needs of today and not those of yesterday.

Materials or Supplies—We frequently hear art teachers express fears regarding the availability of supplies necessary to carry on their programs. Such fears are natural when the papers are full of reports on critical materials and it is doubtless true that already some supplies commonly used by Art Departments are no longer available. However, it is our belief that there will be no serious shortage of basic materials needed to carry on. We are, fortunately, classed

PROBLEMS ART TEACHERS

In our classes today will enjoy the results of this war effort in the peace of the future. Then the world can flourish in the arts of peace, but the recipe for beauty must not be lost. It is up to you and to me to preserve this recipe, to pass it on to our students, and to pray that the time will come when the arts will not only flourish but will dominate as all pervading influences toward the re-creation of a better world."

Winslow Speaks from Maryland

Leon L. Winslow, Director of the Division of Art Education in the Baltimore schools, sees art as an important factor in real democracy. He says, "Provision is made in the modern school for the carrying on of educative experiences that lead to social strength as well as to self-control, experiences that lead to a fuller life and increased happiness for one's self and for his fellows. Such a school is therefore a democratic institution and in it art education may be said to be productive of emotional security on the part of its boys and girls.

"Today, united in war, we fight as did our forefathers to preserve our freedom. Self-realization is therefore an objective common to both democracy and art."

In discussing posters, Mr. Winslow says, "Obviously the values of postermaking in the schools are similar to the values of postermaking outside of the schools. In business, posters are used to disseminate information and to sell goods. Postermaking has an additional value in the schools, however, a subjective one which refers more to the poster maker himself than it does to the poster product. The value of making a poster in school is considered therefore in relation to its effect on the artist, the one who is actually engaged in the making of it. Posters are made in school to

One of the Most Comprehensive Books of Its Kind!

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WATER COLOR PAINTING

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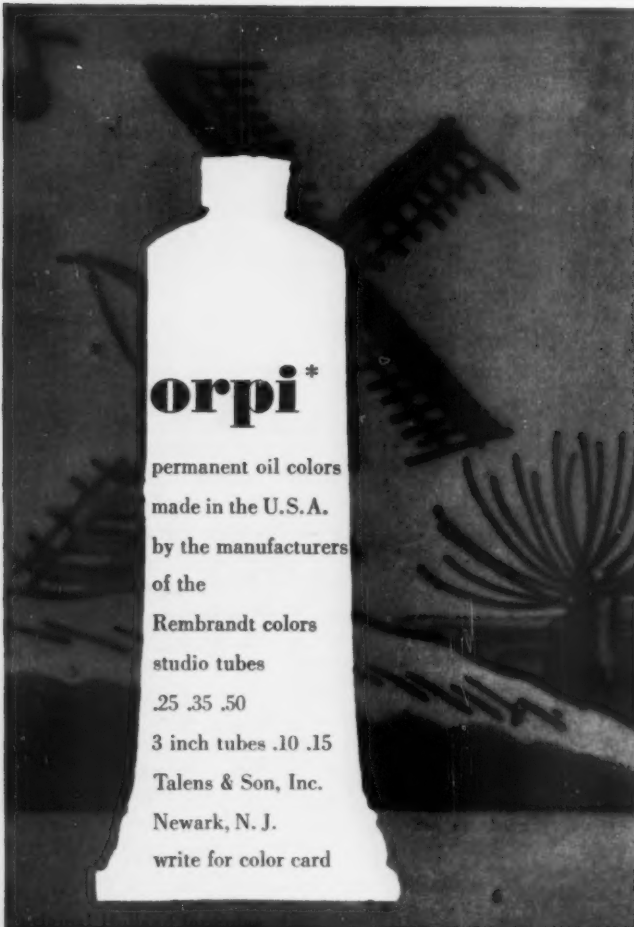
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by the War Production Board as an "essential civilian activity." Education is placed next in line to public health. It is our judgment that labor shortage and transportation are the two most serious difficulties facing us in the effort to get adequate supplies. Because of the danger of delays, we believe everyone purchasing educational materials should place their orders at the earliest possible moment and accept the merchandise when available. If that procedure is followed, I do not believe shortages of materials will seriously affect our art program. Substitution of other materials for those customarily used offers a challenge to the art teacher.

"Art can, and I believe, does, through its universal appeal and strong psychological values, play a large part in moulding public opinion. It is one of the greatest contributing factors to the achievement of national unity. Art can and does participate in the War Effort because it is a vital part of our everyday living whether we are conscious of that influence or not. If art can help 'sell' a war to a peace-loving people, and help to crystallize public opinion in times like these, it certainly can and will function in the selling of peace-time activities after the war is over.

"Our problem is to arouse those art teachers who are still trying to carry on as usual, to the necessity of getting in step with the times, to advise them on public relations and to help explain the importance of art to the superintendents and school officials."

"As Usual" Not a Timely Slogan

Writing in Design Magazine, Clifton Gayne, Jr., of the Department of Art Education at the University of Minnesota, used these words: "'Business as usual' has been put aside until after the war is won. 'Art as usual' deserves the same treatment.

"'Art as usual' must go because it is contrary to the spirit of these turbulent times. We are too deeply involved in significant events to go through the motions docilely of repeating stereotyped art lessons merely because we have inherited them from a previous generation. The job of winning the war and the peace requires the efforts of all of us—students and teachers. Our time and energies are too precious to dissipate on 'fads and frills.'

"'Art as usual' must go if the interests and enthusiasms of children are to be enlisted. Active boys, anxious to illustrate the battles of the Pacific and the Sahara will devote little spirit to creating color circles and border decorations. They will look casually at still life objects but spend hours in voluntary research and careful drawing to reproduce well known battle planes. If the teacher has sufficient power of concentration to ignore the historical events of today, most children do not share that ability. They must express what they feel, and they turn to art for an outlet.

"This is no time to be discouraged about art or education. We have been forced to re-examine our values and methods. Here is an opportunity to weed out meaningless and frivolous art activities replacing them with experiences which make vital contributions to important problems."

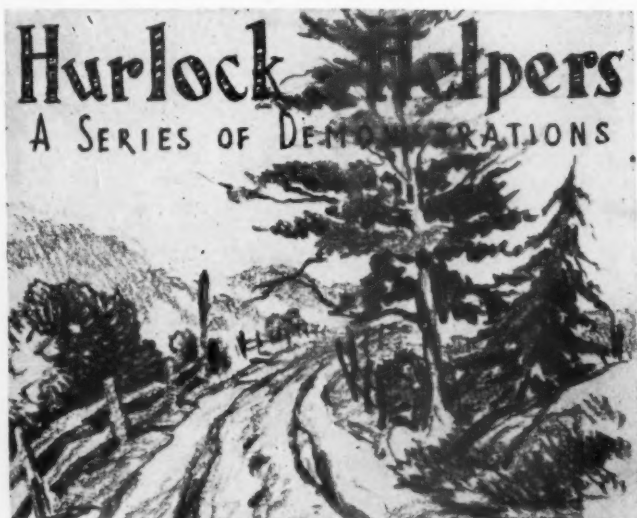
Art Goes to War

Under the above heading, Marylizabeth Mooney presents an excellent article in the December issue of *The Indiana Teacher*. She says in part: "In our course of study a modification and a definitely selected type of service can be made to fit the war emergency. Drawing and the use of modeling materials are needed

in aircraft plants. Art students are in urgent demand in such plants as Allison's and Curtiss-Wright and at North American Aviation and Lockheed on the west coast. Observation for camouflage is a field in which the War Department is searching eagerly for trained men and women whose knowledge of values from light to dark are vital skills so desperately needed at once. The same 'value' training is necessary for the reading of aerial photography. Art students have had this training in value skill—they have much to offer in this needed skill. Through the handling and study of many varieties of textures of materials, art students are equipped to become surface texture experts. Through the study of design, proportion, and mass, our students show advanced aptitudes toward making good plane spotters and detectors. With skilled pen and pencil our students can rapidly learn to draw maps, chart courses, and execute code symbols. Through design and color knowledge, our students can create and design symbols and insignias for uniforms, airships, troops, and barracks.

"Art teaches planning and foresight. Each daily problem before the student is his time sheet, his plan, working toward a known end. This is his charted course, his aerial map.

"Our high school boys and girls find art a job to be executed with knowledge, skill, and precision. They can see the many possibilities a good art training has given them. They are proud of this selective job. They see clearly how the art training has prepared them for their place in this great war. They are prepared and eager to have the opportunity to serve their country in many ways already mentioned, through art training. When the time comes, they are ready for that exciting, big job, and they will do it well."



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Your Association

This is the second issue of *AMERICAN ARTIST* in which the Eastern Arts Association has supplied the material for the Art Education Department. The response to this new publication plan for the E.A.A. has been gratifying. An impressive number of teachers have renewed their membership after a lapse of one or more years. Many new members have enrolled under the new plan whereby all members during the year 1943 have the privileges of membership in the Association and also receive a year's subscription to *AMERICAN*

ARTIST. If you know of others in our territory who should be members of the E.A.A., suggest to them that they get in touch with the Secretary.

Meetings and Conferences

It is common knowledge that the great strain upon our transportation facilities, the demands upon hotels for accommodations, and other factors have made it inadvisable this year to hold large conventions of educators and other groups. The Council of the Eastern Arts Association be-

lieves, however, that many of the values of the annual convention can be retained if our members and other art teachers take it upon themselves to promote small gatherings of like-minded persons in localized areas. The transportation problem would not be too difficult. There should be great values in exchanging ideas with others working nearby. There are plenty of problems of major proportions, many of which are shaped by conditions within a comparatively small area. More detailed suggestions along this line will appear on this page next month.

Continued from page 27

A General Education Magazine Emphasizes Art

Once each year the magazine *Education* devotes an entire issue to art education. This magazine is published by The Palmer Company, 370 Atlantic Avenue, Boston, Mass. Dr. Royal B. Farnum is editor of the special art number. This year the December (1942) issue is the one devoted to our field. The following paragraphs are extracts from articles in the magazine.

"As to mental qualities, the prospective art teacher should give evidence of being alert and sensitive to her contemporary environment—as she has known it, as it changes and will continue to change, with an intelligence and imagination that insures an ability to grow and use good judgment in any situation. . . . In attitude, the prospective teacher should show a breadth of interest in children, in the community and in the profession, with a strong desire and enthusiasm to teach. . . . She should display qualities of leadership as evidenced by participation in extra curricular activities. She should have creative and technical skill in the basic art processes. . . . As part of the democratic approach, the prospective teacher should be provided with opportunities to be of immediate service in her environment, to bring about a growth of personal service consciousness—for war activity has brought growing demands for community service and leadership. As a result of these demands, the art teacher now has one of the greatest opportunities ever presented to make art education function in a way which will utilize its inherent values. . . . 'Service Consciousness' is extremely vital to the art

teacher today. In addition to taking part as a leading citizen wherever needed in the local war program, the art teacher can endeavor to develop a service consciousness among those with whom she works. . . . The art teacher can be helpful in organizing art and photography clubs in the community for the U. S. O.; in organizing Red Cross publicity activities and by contributing her abilities to therapeutic work in rehabilitation. She can also participate in theatre activities through designing, staging and directing functions for war relief. Other activities to which she may contribute will include designing posters, emblems and symbols; planning and decorating window displays for local war groups, and sponsoring exhibits to strengthen morale through art." (From an article, "Preparing the Art Teacher for Wartime Service", by Vincent A. Roy, Supervisor Art Education Department, Pratt Institute, Brooklyn, N. Y.)

"If the future art teacher is to develop a sound philosophy of art education, provision must be made for his active participation in all phases of the training course. Genuine understanding can emerge only as the result of meaningful experiences. How can barren lecture courses be justified in any modern curriculum when appeals from the community for service go unheeded! Art skills, when used to interpret pertinent social problems, will be acquired with greater purpose. The extent of art as a synthesizing force is realized more fully when first-hand contacts are made. Through an experimental program the student can gain the professional perspective necessary for competent leadership. . . . The prospective art teacher must understand clearly that in the present crisis art education not only must

continue to be a means for the development of enriched personalities and social adequacy, for satisfying innate desire for beauty, for translating traditional culture in terms of present living, for providing for vocational outlets, but also it must implement the new interpretations of these aims which the war has occasioned. . . . Art has one very real function in keeping before all of the people all of the time the many calls from governmental and civilian agencies for universal support; enlistment in the armed forces, bond sales, safety measures, salvage drives, relief campaigns, espionage dangers, conservation of resources, international understanding. . . . Inconceivably no program of teacher education would devote myopic concentration on the problems of war without regard to the challenge of peace, for education is specifically charged with the conduct of post-war living. Art essentially exemplifies the form and content of democratic ideals. Failure to inculcate in today's youth unswerving loyalty to these ideals would be the same as 'eating our seedcorn.' Satisfying art experiences now are certain to evolve intelligent, sympathetic participation in the social structure of the future. Post-war reconstruction and industrial needs will require the services of capable artists and designers in many fields. It rests with the art teachers of today to discover, conserve and train talent to this end. Finally, within every art teacher should abide the earnest conviction that although democracy is now in conflict with brutal materialism, the things of the spirit are forever indestructible." (From "Preparing the Art Teacher", by Margaret F. S. Glace, Head of Teacher Preparation Department, Maryland Institute, Baltimore.)

Those TIME COVERS BY BAKER



"Paint me as I am. If you leave out the scars and wrinkles, I will not pay you a shilling."—Oliver Cromwell

EDITOR'S NOTE—Ernest Hamlin Baker's portraits of men prominent in world affairs have been appearing on the covers of *Time* magazine for the past three years. They have created a sensation in both artistic and journalistic circles and have set a style that has been reflected in the work of other artists. In addition they have expanded a market for artists that had long been static. Believing that the inside story of this accomplishment would be of great interest to our readers, we have asked the well-known artist Guy Rowe to tell it to us. He is unusually well-equipped for the task, having known Baker intimately for a good many years. He has watched him at work, observed his methods and thrashed out scores of art problems with him. Rowe will be remembered by many of our readers for his internationally-known still life paintings made for Jello, some years back, which brought the highest prices ever paid for paintings in that field.

a new
distinctive
contribution
to portraiture

as described by
GUY ROWE

It is interesting to note that the portrait of General DeGaulle, heading this article, so impressed the Fighting French with its propaganda value, that it has been reproduced in leaflet form, accompanied by a proclamation calling for continued resistance to the axis, signed by DeGaulle and is being dropped by the tens of thousands over all of France.



Baker's Portraits from "Time" Covers



Above: Welles—Below Padilla

Ernest Hamlin Baker is made-to-order for *Time*. This unequivocal statement is based on the credo (and its faithful performance) that Baker set for himself when they gave him his first assignment, a head of Padewski. Here in his own words is the approach he decided upon.

"A good cover should not only help sell the magazine, but also reflect its character. Therefore, in the same sense that *Time* tries to bring out the true significance of world events in terms of personalities through its use of complete news coverage, it should be my job to try to bring out the subject's true character through a complete coverage of his facial forms—forms that tell of minor Munichs, Dunkirks, heedings of integrity, yieldings to expediency, forms that have been stamped into his face by numberless deeds and intentions, good, bad and indifferent.

These untold tales will emerge automatically and add up to the subject's total character, provided only that I do two things: first, report unflinchingly every perceptible form; second, weave and integrate these forms into a living unity. If it works, I will then be telling *Time* readers not only what the man looks like, but also what he is like—a really good reporting job."

All thoughts of fine art, conventional portraiture precepts, or the subject's reactions to this uninvited scrambling over his facial mounds and probings of his facial crevasses—went out the window. Baker felt bound only by considerations that made for newsstand sales, such as strong design, simplicity of large patterns, characterful expression and (later on) attractive color. Without at the time realizing it, Baker was on the verge of some



Baker's Portraits from "Time" Covers



Above: Hearst—Below: Somervell

interesting discoveries, one of which was that while his facial reporting was winning a quick response from the public on the basis of its sheer honesty, it was at the same time being recognized by discerning critics as a new approach to creative art.

In arriving at this new approach Baker was responding to a demand even as the designers of modern skyscrapers responded to the demand of limited ground space. In this case the demands of limited time compel *Time* cover artists to work almost exclusively from photographs. Instead of bemoaning that limitation (or is it really?) with the preciousness typical of so many orthodox portraitists, Baker, in an honest appraisal of the camera's value, decided to make photographs go to work for him. He pored over them, first with the naked eye, then with a magnifying glass. His efforts were well rewarded. Among other things he found that the sharper the print, the more valuable it was for his purpose, by virtue of the wealth of small detail it revealed—small detail, that it had for so long been the fashion deliberately to ignore. "Work for the large forms" by all means, but why not arrive at them via the small for a change. He also found that in such sharp photographs an amazing interweaving of these small forms invariably occurred. He found that all the shapes of a face are eventually rhythmic, that they move one into the other in a truly fascinating way. The human face became for him a vast landscape to be explored as by a traveler, sketchbook in hand.

In these first penetrating searchings for detail Baker comes to understand exactly and completely what is going on as to form in the subject's face. There seems to be no effective shortcut in arriving at this understanding. Once as an experiment he tried making an exact tracing from a large-sized photograph. It was no use. He could not progress until he understood the face, and he could not understand the face until he had integrated every mound and depression into a true and rhythmic relationship with the rest of the head. The up-shot was, he had saved no time. In fact he has come to believe that the tortuous labor by which he builds up his first map-in-the-round of the subject's head somehow invests his work with a living quality. I have seen him discover and run to earth, with the fierce concentration of a man-hunt, discrepancies in drawings that many an artist would regard as too small to count. In fact he continues his corrections right up to the last stroke of his rendering.

Before I came to understand the real significance of his amazing labors, I asked him if there were not some easier way of solving his problems of facial forms. He said he knew of none that would at the same time give his heads the deep intensity for which he has since become famous. It is almost as if the intensity of his effort to arrive at the stark truth about a man's face carries on through endless comparative measurements and meticulous checkings back and forth, and is finally transmuted by some magic into



Working cartoon for Baker's "Time" portrait of Zhukov

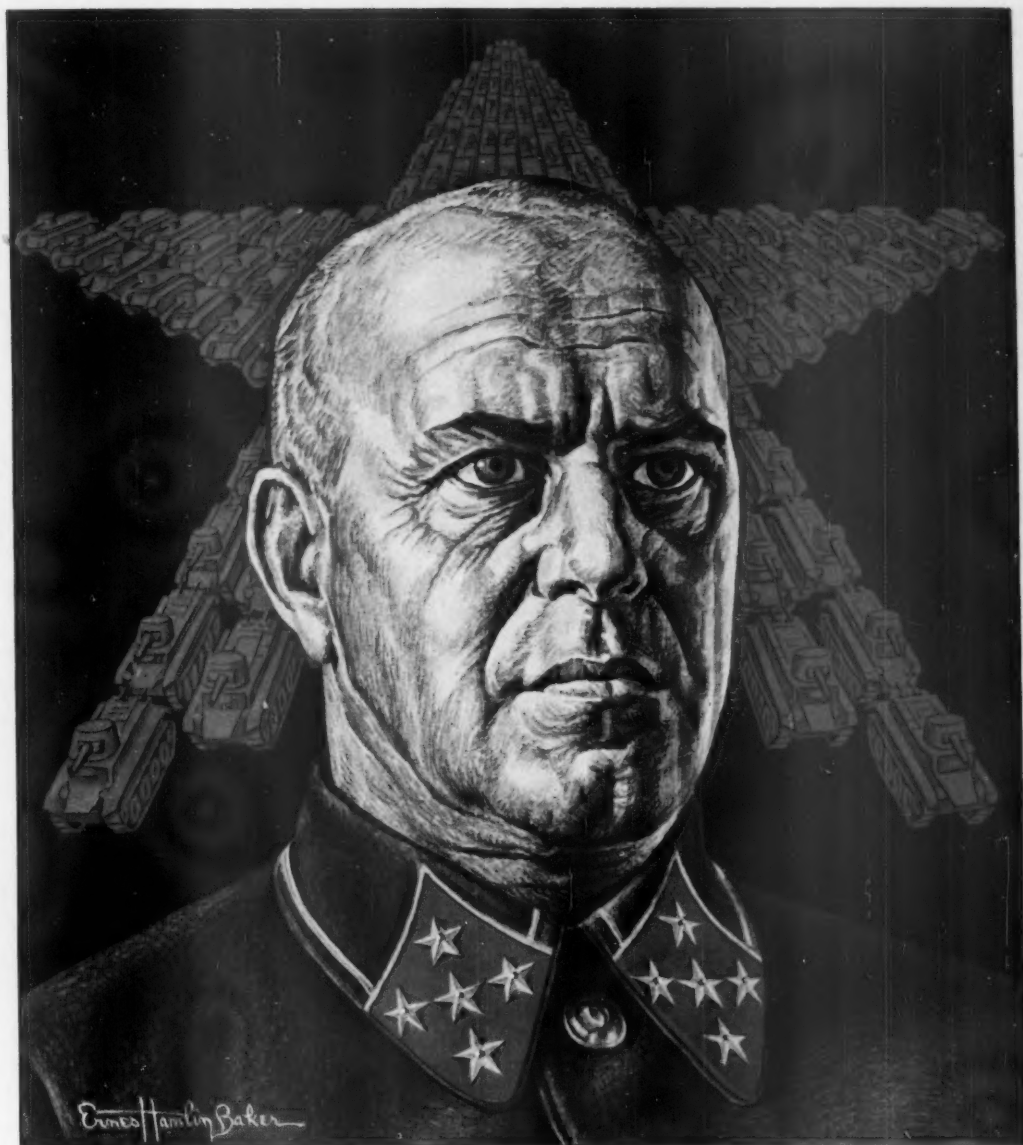
character-intensity in the subject. In any case it is certain that the utter integrity of Baker's approach and workmanship is felt by the observer, and contributes greatly to the power of his finished work.

Baker makes photographs work for him in another important way. By using as many shots as *Time* can supply of each subject, selected for their variety of angles, expressions, and lightings, he is able to track down practically every shape that can occur in the subject's face. And here he feels he has found an answer to that much-mooted and much-booted question of likeness or spitting-image. Naturally every good portrait must satisfy portraiture's first essential—"It must look like" the subject. But right here the question becomes exceedingly moot. Just what does anyone look like? The subject himself can never know, because the only self-image he ever sees is mirror-reversed. None of his family or close friends really know, as witness the bitter difference of opinion when any portrait is shown to a group of intimates.

And certainly the still camera holds no greater hope of success. Compare 24 different photographs of anyone, and you'll find yourself looking at 12 different persons, and that's being conservative. These variations in likeness are due in part to differences of moods, expressions, shooting angles, lighting, and perspective distortions, but most of all, thinks Baker, to the

camera's inability in any one shot to throw into perceptible relief *all* of the forms of a man's face. Right here he believes is where the artist leaves the camera standing still in its tracks. For, by discreet emphasis and arbitrary lighting, the artist can incorporate into any given head every form, large or small, that could possibly occur in that pose. So it is that from the many photographs supplied by *Time*, Baker gathers all the form data possible, then builds them into a basic pose. When this has been done, the correct proportions followed, the shapes bound together rhythmically, and stated in their just relationship, the result, he believes, will give the truest likeness possible in a still picture. It should here be noted that, to Baker's mind, a close-up motion picture of the subject in color tops anything known when it comes to showing what a man actually looks like. He ranks his own method second only to that.

This then, to me, is the contribution Baker is making to portraiture. By the study of camera shots in multiple he locates all the facial forms. These he amplifies and binds into a structural unity, thereby achieving a remarkable intensity and quality of life. "Working from photographs" has for too long implied some sort of artistic foul play. Baker has once and for all tossed that connotation onto the ash heap. Since seeing him work, my own ideas of drawing from photographs have changed consider-



Ernest Hamlin Baker's portrait of Zhukov from a "Time" Cover

ably. And I might here add that it is no job for an amateur to tackle. It's disaster, if you don't know what you are doing. But when, like Baker, the artist recognizes the true and dignified worth of the camera, and uses it with artistic intelligence and skill, he can greatly increase the scope and efficiency of his work. In this connection, I like to imagine Da Vinci, in fact all of those giants of the Renaissance, making the marvelous use of the camera that they surely would have. They were big enough and efficient enough to have utilized any mechanical aid to research as is shown by such devices as artificially stiffening garment folds for study purposes. They would have had no fears of jeopardizing their creative processes thereby. Research is one thing whether it be face to face observation or gazing at a glossy print. The creative act is quite another thing, having to do only with the decisions the artist makes in utilizing the data he has gathered.

In line with these thoughts on artists and the camera an account of the part played by Baker in *Time's* outstanding covers will be of interest. It all started

in 1939 when Ralph Ingersoll was publisher of the news magazine. When the Paderewski assignment came along, Editor Dana Tasker, casting about for new blood, went to Ingersoll, who, remembering the variety of assignments Baker had done for *Fortune*, said, "Send for Baker, he can do anything." By permitting himself only two hours' sleep out of the forty-eight allowed for the job, Baker managed to merit Ingersoll's appraisal, but not without first ripping off an unlatched door from his station wagon as he and wife Ernestine skinned the roadside birches surrounding their woodland home, in their first mad rush in months to meet a delivery date.

But Baker wanted this to be more than one isolated job. So he drew up a letter in long-hand, in which he emphasized, among other things, that a well-drawn portrait is superior to a photograph in every department save possibly that of authenticity in the mind of the reader, due to a definite camera-mindedness resulting from the widespread use of photography (and even this reservation was later to be invalidated by the au-

thentic quality of his work). This letter found its way to the desks of several editors and Baker likes to think that it may have helped to crystallize some of the cover-thinking the editors were engaged in at the time. At any rate, within a week they gave him Hearst to do and with Hearst he really did ring the bell. From then on they used him more and more frequently, with the result that for more than a year Baker did the bulk of *Time's* drawn covers. Meanwhile, tired of door-ripping delivery rushes (he actually did rip off a second door and nearly a third) from his birch woods to New York, sixty miles away, Baker took a room in New York, one block removed from *Time*, from which retreat he now stages his delivery rushes entirely on foot.

Finally the deadlines came too thick and fast and Baker had to ask for one week's respite out of every four. Other artists were called into or attracted by this expanded market, and *Time* swung into its present 52-painted-covers-a-year policy.

For the greater part of the first year the backgrounds of Baker's por-

(Continued on page 39)



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VICTOR KEPPLER from page 8

only in photography, but in idea work and campaign planning, he supplies photographic covers every month for 2,800 company publications, aggregating a thirty million circulation, makes posters for war plants, supplies company publications with a stock photographic file, plans and supplies special war features for gravure sections throughout the country. Forty-five big-city newspapers used his Lincoln picture. Among other things, the Treasury Department campaigns each call for three topical photographs for newspaper wire services. He thinks out the ideas, gets them approved and makes the pictures, which appear as new shots.

As long ago as June 1941, in a talk at the New York Museum of Science and Industry, Keppler called upon all the photographers of America to take note of the vastly effective use of photography which had been made by the German Ministry of Propaganda.

He said: "What have we done to show the might of this greatest of all countries and its true democratic character? What have we done to show ourselves in the most favorable light to other countries? Are we asleep? Why don't we harness our cameras to the cause of propaganda? America has the biggest army of photographers of any country in the world. Both professionals and amateurs are needed for this job . . . Let us send it on the march to show the world what America really is, showing not only its sinews but its soul."

Last month, in connection with photographic posters. I expressed my belief that there is much that an artist, particularly an advertising artist could learn from a real photographer. Victor Keppler thinks that the reverse of this statement is equally true.

This is an art magazine. What, then, can the artist learn from the photographer? I would stress: objective technic of *thinking* and *completeness* of thinking; realistic recognition of the importance of casting, posing, lighting and "stage-setting" and the futility of "faking"—the importance of authenticity.

I do not mean that all artists and illustrators are lacking in these things, or that all photographers are gifted in them—or that there will not always be things that may elude the camera. All good artists and illustrators habitually go through most of the same moves—which is one reason why they are good. The chief difference is that when the job is completely planned, cast, costumed and set, the artist paints or draws it instead of photographing it.

Subject matter is everywhere, and exists for painters and photographers alike, and the lack of a beautiful or glamorous subject should not be an alibi for either painter or photographer. I asked the hero of the present sketch if it isn't true that a good photographer could make an interesting picture of a potato while a poor photographer might be making a pictorial fiasco of Miss Greer Garson.

"Absolutely," said Victor Keppler.

NEXT MONTH

Next month William Steig, creator of "Small Fry"—well-known to readers of *The New Yorker*—will be the subject of an exciting article in which he appears as a three-fold genius: cartoonist, sculptor and—shall we say—psychiatrist. His sculptures, by the way, have lately brought him considerable renown; they are as droll as his drawings. Next month also we hope to report some very interesting developments regarding designs for U. S. Postage Stamps. Many top U. S. designers have been designing stamps; some of these sketches will be reproduced.



More about LUMIPRINTING

A Gratifying Response

Lumiprinting is off to a flying start—a start which indicates exceptional interest in this new art.

When, in our December issue, our all-too-brief article introduced Lumiprinting to our readers for the first time, and announced the publication by AMERICAN ARTIST of di Gemma's new book on the subject, we looked for the eventual acceptance of both the art and the book.

We were scarcely prepared, however, for the immediate and unusually warm reception which Lumiprinting has been accorded all over the land. Artists, teachers and students alike at once acted on our invitation to submit questions and comments, and our book department reports a gratifying number of orders for the new book. It appears that almost everyone interested in print making is anxious to be among the first to try the new art.

Lumiprinting is a "Natural"

In short, Lumiprinting seems to be one of those "naturals" such as occasionally comes along—a thing which needs only to be introduced to attain popularity.

It was fortunate for us here at AMERICAN ARTIST headquarters that this December article did not appear in print until the book was ready, for although we could easily answer many of the questions which reached us through the mail, others have required such long or involved replies that only through reference to the book has it been possible to treat them successfully. The book, incidentally, is ideal in this connection, because of the author's full descriptions of his experiments in developing Lumiprinting.

A Reader's First Lumiprint

In a moment we shall consider a few typical questions, but before we do this let us take a look at the Lumiprint here reproduced. This is one of many such prints which readers have been kind enough to send us since our article appeared. We picked this particular print partly because it was the first Lumiprint ever attempted by

the artist, Ora Brian Edwards of Chevy Chase, Maryland, thus proving that the art can be quickly put to successful use. As the subject matter suggests, this print was designed as a Christmas card. We offer it not so much for the subject, however, as for the fact that the print demonstrates a fearlessness on the part of the artist—a pioneering spirit such as is needed if this young art is ultimately to be brought to full maturity. This approach can best be explained in the artist's own words. She writes:—

"Enclosed is my first attempt at Lumiprinting. Your article so intrigued me that when I found I could not immediately get any of the tools or materials suggested for the job, I was determined to try it with anything I *could* dig up.

"First, I mixed some white 'Mural-tone' (from the hardware store) with two parts of shellac and one part alcohol, straining the whole through an old tea-towel. I then poured the shellac mixture onto the window glass and by tipping and turning it as it dried, guided the sediment into position. That completed the sky, which developed, in drying, a most interesting egg-shell texture.

"On the thoroughly dry surface, I next lightly sketched the picture with a white pencil. Then with a brush and some more white added to the first mixture, I painted the snow. Most of the dark tones are the result of the first coat. The smaller dark accents for form and texture—fence, windowpanes, cat, boy's clothes—were put in with the point of an X-acto knife blade. For medium tones—dormers, chimney, bush tops—I used a medium amount of white in my mixture.

"My son Jim, aged 15, did the printing, but I'm going to learn how. You can imagine with what eager anticipation we awaited the outcome of the first printing!

"I have thought of a lot of tricks I want to try, and now that di Gemma's book has come, that has of course filled me with a world of additional ideas. What a beautiful book it is, by the way. It's such a pleasure just to turn the pages."

Continued on page 36



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Dec. 1942

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VICTOR KEPPLER from page 8

only in photography, but in idea work and campaign planning, he supplies photographic covers every month for 2,800 company publications, aggregating a thirty million circulation, makes posters for war plants, supplies company publications with a stock photographic file, plans and supplies special war features for gravure sections throughout the country. Forty-five big-city newspapers used his Lincoln picture. Among other things, the Treasury Department campaigns each call for three topical photographs for newspaper wire services. He thinks out the ideas, gets them approved and makes the pictures, which appear as new shots.

As long ago as June 1941, in a talk at the New York Museum of Science and Industry, Keppler called upon all the photographers of America to take note of the vastly effective use of photography which had been made by the German Ministry of Propaganda.

He said: "What have we done to show the might of this greatest of all countries and its true democratic character? What have we done to show ourselves in the most favorable light to other countries? Are we asleep? Why don't we harness our cameras to the cause of propaganda? America has the biggest army of photographers of any country in the world. Both professionals and amateurs are needed for this job... Let us send it on the march to show the world what America really is, showing not only its sinews but its soul."

Last month, in connection with photographic posters. I expressed my belief that there is much that an artist, particularly an advertising artist could learn from a real photographer. Victor Keppler thinks that the reverse of this statement is equally true.

This is an art magazine. What, then, can the artist learn from the photographer? I would stress: objective technic of *thinking* and *completeness* of thinking; realistic recognition of the importance of casting, posing, lighting and "stage-setting" and the futility of "faking"—the importance of authenticity.

I do not mean that all artists and illustrators are lacking in these things, or that all photographers are gifted in them—or that there will not always be things that may elude the camera. All good artists and illustrators habitually go through most of the same moves—which is one reason why they are good. The chief difference is that when the job is completely planned, cast, costumed and set, the artist paints or draws it instead of photographing it.

Subject matter is everywhere, and exists for painters and photographers alike, and the lack of a beautiful or glamorous subject should not be an alibi for either painter or photographer. I asked the hero of the present sketch if it isn't true that a good photographer could make an interesting picture of a potato while a poor photographer might be making a pictorial fiasco of Miss Greer Garson.

"Absolutely," said Victor Keppler.

NEXT MONTH

Next month William Steig, creator of "Small Fry"—well-known to readers of *The New Yorker*—will be the subject of an exciting article in which he appears as a three-fold genius: cartoonist, sculptor and—shall we say—psychiatrist. His sculptures, by the way, have lately brought him considerable renown; they are as droll as his drawings.

Next month also we hope to report some very interesting developments regarding designs for U. S. Postage Stamps. Many top U. S. designers have been designing stamps; some of these sketches will be reproduced.



More about LUMIPRINTING

A Gratifying Response

Lumiprinting is off to a flying start—a start which indicates exceptional interest in this new art.

When, in our December issue, our all-too-brief article introduced Lumiprinting to our readers for the first time, and announced the publication by AMERICAN ARTIST of di Gemma's new book on the subject, we looked for the eventual acceptance of both the art and the book.

We were scarcely prepared, however, for the immediate and unusually warm reception which Lumiprinting has been accorded all over the land. Artists, teachers and students alike at once acted on our invitation to submit questions and comments, and our book department reports a gratifying number of orders for the new book. It appears that almost everyone interested in print making is anxious to be among the first to try the new art.

Lumiprinting is a "Natural"

In short, Lumiprinting seems to be one of those "naturals" such as occasionally comes along—a thing which needs only to be introduced to attain popularity.

It was fortunate for us here at AMERICAN ARTIST headquarters that this December article did not appear in print until the book was ready, for although we could easily answer many of the questions which reached us through the mail, others have required such long or involved replies that only through reference to the book has it been possible to treat them successfully. The book, incidentally, is ideal in this connection, because of the author's full descriptions of his experiments in developing Lumiprinting.

A Reader's First Lumiprint

In a moment we shall consider a few typical questions, but before we do this let us take a look at the Lumiprint here reproduced. This is one of many such prints which readers have been kind enough to send us since our article appeared. We picked this particular print partly because it was the first Lumiprint ever attempted by

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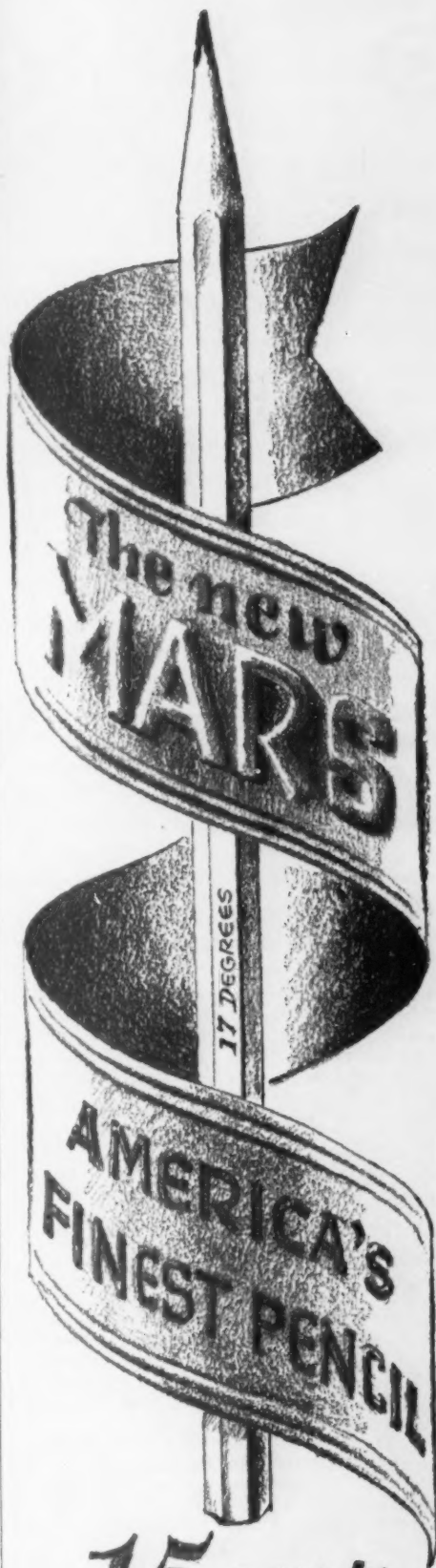
"First, I mixed some white 'Mural-tone' (from the hardware store) with two parts of shellac and one part alcohol, straining the whole through an old tea-towel. I then poured the shellac mixture onto the window glass and by tipping and turning it as it dried, guided the sediment into position. That completed the sky, which developed, in drying, a most interesting egg-shell texture.

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Continued on page 36



15 cents

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NATIONAL DISTRIBUTORS:
KEUFFEL & ESSER CO.
NEW YORK

Allen Lewis has said it!

Never was the saying, "a picture is worth a thousand words," more dramatically demonstrated than in Allen Lewis' New Year's Greeting Card, herewith reproduced at exact size of the original etching. Who has so eloquently expressed the prayer in our hearts? Who has so subtly embodied our hopes for 1943? Who has so beautifully affirmed our faith that one day the sun will shine upon a world at peace. It has taken the genius of an artist to do it!



ALLEN LEWIS has, for many years, been known as one of America's leading artists in the graphic arts field. Among his friends and acquaintances he is loved for such heart-warming personal qualities as enable us stubbornly to cling to our faith in mankind even when the whole world is apparently going to the devil. He lives in the quiet countryside at Basking Ridge, New Jersey, whence still come some of his best woodcuts, etchings and illustrations. With both the graver and brush Lewis has produced beautifully illustrated books, demonstrating a fine feeling for the proper relation of pictures and type.

LUMIPRINTING from page 35

A Word on "Photoprints"

For an interesting sidelight on the subject we quote from a second letter: this one from R. B. Inverarity, of Seattle, Washington, who, as another pioneer in the field, has this to say: "I read with interest your article in the December issue of AMERICAN ARTIST, titled 'Lumiprinting.' About 1929, when I had a studio in San Francisco, Blanding Sloan, the etcher, and I experimented with much the same process. At that time we thought we had something new but learned later that the process had been used before. Sloan and I made many prints, using photographers' plates on which we scraped out the design with a knife or etching needle. We tried plates with different thicknesses of glass, printing first with one side up and then the other . . . also scraping off thin layers of the emulsion to obtain grays. . . .

"Mr. di Gemma has of course gone much further and with greater variations . . . it revives my enthusiasm. Incidentally, we called our prints 'Photopoints,' a name which we coined."

Questions and Answers

Now for the questions the space will allow, to paraphrase the broadcasters.

Q. Is blueprint paper suitable for Lumiprinting?

A. Yes. It has certain limitations, of course, but it has compensating virtues. It is cheap. It is far less sensitive to light than ordinary

papers, so printing can be done without a darkroom. One merely works as rapidly as convenient while the paper is exposed, and keeps it out of a bright light until ready to print. Printing can be done by either natural or artificial light. A few tests will show the proper length of exposure. After exposure, the print is thoroughly rinsed for some time under running water, no chemicals being needed. Drying completes the process. Brownprint paper, similar to blue, is also well liked. These papers can normally be bought by the roll or sheet from architectural or engineering supply houses.

Q. Do enlargements from Lumiprints appear crude?

A. Much depends on the character of the original. Actual faults usually are more noticeable when enlarged. On the contrary, many enlargements reveal virtues not evident in contact prints from the same negatives. The enlargement on page 63 of LUMIPRINTING, for example, is more attractive, if anything, than the much smaller original on page 62. We predict that in time many photomurals will be made, enlarged from small Lumiprints.

Q. Would photographers accept this negative for making prints as readily as a regular photo negative?

A. We don't see why not, and no word to the contrary has reached us. After all, Lumiprinting will bring the photo finisher additional work, which is what he normally desires. We recommend that the artist make his own prints when possible, however, as through over- and under-exposure he can greatly vary his effects.

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Now is the time to give that art-minded friend a one or two year subscription to AMERICAN ARTIST, taking advantage of these special gift rates, which expire Jan. 31, 1943.

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330 West 42nd Street, New York

DRAWING INK COMPETITION

The Louis Melind Company of Chicago recently conducted a student competition on Justrite drawing inks the winners of which were as follows:

First Prize: Tim Phalen, Mason City, Iowa
Second Prize: Martha Rae Johnson, Covington, Ky.

Third Prize: Robert Spitzler, Freeport, N.Y.
Ten Fourth Prizes:

Farrell Grehn, Richmond Hill, N. Y.
Martha Linneman, Chicago, Ill.
Bette Kelley, Burlington, Iowa
Allen Johnson, Riverside, R. I.
Barbara Winter, Ferndale, Mich.
Anne Ford, Palos Verdes, Cal.
Patricia Sargent, Chicago, Ill.
Bob DeMers, Gardiner, Mass.
Victor Mikus, New York, N.Y.
Herbert Hale, Dallas, Tex.

Two other competitions are now announced. One is for professional artists and one for students. Both close April 1st, 1943, and details may be secured by writing the company at 362 W. Chicago, Avenue, Chicago, Ill.

EASY WAY TO TINT AND TONE FILM

The perfection of a capsule which makes the tinting and toning of photographic prints a simple operation has been announced by Albert Teitel. The toning powders, available in blue, brick, red, sepia, and green; and the tinting powders, in red, blue, yellow and orange are very easy to use... requiring only one powder, one solution, and one operation. Especially popular is the purple X Tint which, when applied to black and white film, gives an effect similar to that of the now unavailable purple haze stock. The capsules are packed four to a box and sell for \$1.50 at local camera stores. Descriptive circular may be had on request to AMERICAN ARTIST.

COLOR HARMONY MANUAL

For many years the Ostwald Color theory has been used in schools in Europe, England and Australia. Because the exact matching and identification of colors or tints is so important in the commercial field, and in our art and textile design, Mr. Egbert G. Jacobson, of the Container Corporation of America, re-measured the Ostwald colors spectrophotometrically, and has developed a Color Harmony Manual.

This manual consists of thirteen linen-bound handbooks. Twelve of these are book charts which contain a total of 680 movable color chips based on the Ostwald theory. The thirteenth is a simple text by Mr. Jacobson which explains the theory and tells how the charts may be used. Each of the chips is a piece of transparent acetate, spread on one side with the color. One side of the chip is dull, while the other side of the chip gives the shiny appearance of the color as seen through the transparent acetate, such as would be the case when the color was mixed with varnish.

The Manual provides standard equipment for teachers and is an invaluable aid to stylists, designers and merchandise executives. It is almost an indispensable reference for any kind of color matching in paint, ink, ceramics, floor covering, drapery, wall paper and clothing.

While the Color Harmony Manual is possibly best adapted to schools, the same system is available in the Color Harmony Index which provides an almost automatic and instantaneous method of locating colors.

Full information about both the Manual and the Index may be obtained by writing the Color Laboratories Division, Container Corporation of America, 111 Washington Street, Chicago, Ill.

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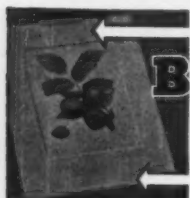
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WAR TIME CRAFT SUPPLIES

A book dealing with current trends and latest reference material on craft subjects has recently come to our attention. In essence it is a catalog which craft enthusiasts and instructors should find of immediate value because of the many ideas and suggestions given in such fields as Leather Craft, Wood Carving and Decoration, Block Printing, Textile Craft, Metal Etching, Cork Plastics, Clay and Bead Craft. This book is available without charge to instructors and group advisers upon application to this office.

NOTED CONTEMPORARY AMERICAN ARTISTS AT WORK

M. Grumbacher, 470 West 34th Street, New York, is offering gratis to art dealers, and to art schools, artists, etc., who send the name of their favorite local art supply source, copies of an eight-page folder with plate in full color. These are under different classifications, such as watercolor, oil painting, pastels, etc., in each of which the artist demonstrates in an interview his method and technic. In sending for these please mention the particular medium in which you are most interested.

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TAUBES from page 21

well specified that monetary fines were imposed upon practitioners deviating from set rules. The application of inappropriate or untested materials by the painter transgression equal to using inferior tar in house building. The use of ultramarine (lapis lazuli), for example, regulated by contract. So the "secret" scholars are seeking can be found in simple use of dependable materials, and servance of their inherent properties. pigments were of organic as well as of eral origin and, when they were chemically incompatible, all precautions were observed to apply them logically. Not all of were, however, absolutely permanent.

With the extinction of the Guild came the neglect of tradition. The centralization of the color industry resulting a lack of control over the producers of and pigments. This contributed to the ruinous appearance of so many paintings which are not so far removed from our time. Today we do not employ apprentices or disciples, nevertheless, we will attend to all the mechanical processes such as priming the canvas preparation, the varnishes and grinding the pigments personally, if we respect and love the

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TIME COVERS from page 31

traits received a minimum of attention. Toward the end of the year Circulation Manager Perry Prentice and Tasker decided to have Baker try a black and white background with figures behind the head of Kenneth Roberts. This turned out so successfully that when Christmas came and Baker was given Niemöller to do, Prentice had a full-color inspiration for a background that really went to town. Since then backgrounds in *Time* covers have been standard practice.

Baker feels that during these years of working for *Time* much of the success of his work can be directly attributed to the highly intelligent and appreciative attitude of its editors. They allow their artists the greatest leeway possible and never make a criticism that does not have a sound basis. And in portraiture that means an awful lot to an artist, as any experienced portraitist will testify. In their cover portraits they prefer character to flattery—another godsend to the artist. Dana Tasker, with whom Baker has all his dealings, particularly reflects this attitude in his gift for dealing with artists and inspiring them to their best efforts. He has excellent taste and is an amazingly keen critic, yet always open to conviction. Baker says he is as intelligent an art buyer as he has ever known, seeming always to recognize that *Time's* interests are best served when those who create for it are given a set-up that is understanding and stimulating.

So much for the practical side of Baker's *Time* covers. A word now about his actual working procedure. After making a careful cartoon in black and white similar to the one of General Zhukov, reproduced herewith, he traces the drawing down onto a piece of illustration board. Then he mixes all the colors he plans to use in separate pans, having brought them into "tune" as he calls it. With a kneaded eraser he taps off all the surplus pencil dust from his tracing and begins painting. He works only in tempera but he uses it in very thin washes, blotting out the excess constantly with linen handkerchiefs. He first covers the entire surface with very pale washes of color. Through this underpainting all the light gray lines of his drawing show. From then on he builds up slowly from light to dark, always transparently and always blotting. As soon as the modeling begins to take shape he establishes his darkest darks, as a sort of anchor to swing his values around. Then he finishes completely the background, shoulders and everything except the face itself, leaving that always to the very last. It is a long hard, and unusual process, but it has produced as fine a series of heads as has yet been seen in journalistic portraiture.

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Books



WHAT THEY SAY IN THE SCHOOLS

RAYMOND A. BALLINGER of the Philadelphia Museum School of Industrial Art, has this to say: *You will be interested to know that the school library always purchases copies of the Annual for the use of instructors and students. In recent years many of our students have purchased copies for their personal libraries on art subjects. . . . We constantly inform the students that the book does represent the best in advertising art during a year and should be used as a guide to American publicity.*

H. P. SIDEL of the School of Modern Photography says: *The instructors use it frequently during class assignments to illustrate different types of illustration photography. . . . Victor Keppler, one of our advertising photography instructors, uses a copy of the Annual regularly during his print clinic sessions.*

ROBERT CRAIG, of the Arsenal Technical Schools of Indianapolis, writes: *We have used the Annual almost exclusively as a reference for teachers.*

WILLIAM LONGYEAR writes from Pratt Institute: *The Art Directors Annual is used at Pratt as an inspirational reference book. It gives the students a fine standard of the latest advertising. It also gives them ideas as to technique, layout, etc. The new material on magazine illustration will be very welcome.*

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HISTORIC COSTUME
By Katherine Morris Lester
MANUAL ARTS PRESS (Peoria) \$3.50

This is a resume of the characteristic types of costume from the remote past to the present day. It is a revised and enlarged edition of a volume which has proved popular with students and artists. It is illustrated with pen drawings and reproductions of paintings which illustrate the costumes of their period. 250 pages.

SILK SCREEN STENCILING AS A FINE ART

*By J. I. Biegeleisen
and Max Arthur Cohn*
MCGRAW-HILL \$2.50

Rockwell Kent, in his introduction to this book, says, "It would be of disservice to my country not, at this time, to deplore our own national neglect of our own silk-screen stencil process in this day when nationwide visual, educational propaganda is a matter of such desperate necessity." This is not the first book on silk screen Biegeleisen has written. No one knows the subject better or is better able to present a well-organized, practical demonstration of the process.

CONTEMPORARY ART

By Rosamund Frost
CROWN PUBLISHING \$4.00

A historical and analytical survey of recent trends in modern art from Cézanne to the present. An authoritative account of Surrealism, Post Impressionism, Abstract and Non-Objective art, Cubism, Fauvism, Expressionism, etc. There are 24 full-color plates; 150 halftones.

APPLIED LEATHERCRAFT

By Chris H. Groneman
MANUAL ARTS PRESS (Peoria, Ill.) \$2.50

A practical manual which, through text and pictures goes to great pains to describe the various operations involved in one of the world's oldest and best-loved crafts.

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By Ella Langenberg Bolander
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This is a book of simple decorative projects for amateur artists and home decorators as well as students and craftsmen. Detailed instructions for making of many things from greeting cards to "stained glass" window transparencies.

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CROWN PUBLISHERS

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GEORGE BELLWS by Peyton Boswell, Jr.; WINSLOW HOMER by Forbes Watson; THOMAS EAKINS by Roland McKinnery; WHISTLER by James W. Lane.

THE ENJOYMENT OF ART IN AMERICA

*By Regina Shoelman
and Charles E. Slatkin*
LIPPINCOTT \$10.00

One can be sure, in the first few months of turning the leaves of this volume that ranks with the greatest books on art yet published. To best describe its origin we quote from the introduction by Mr. H. Edgell, Director, Museum of Fine Arts, Boston: "In 1938 the Museum of Fine Arts in Boston planned an extensive loan exhibition of medieval art to be held in the following winter. By the autumn of 1939 the world was at war and it was impossible to borrow works of art from Europe. The museum staff considered abandoning the scheme entirely but decided to spurn defeatism and hold an exhibition derived entirely from American sources. It was felt that if lenders would be generous, there was material enough in America for a great exhibition. The lenders were generous and the result was one of the great exhibitions of medieval art. Even the technical experts were amazed to find how much America was in medieval works."

If the display was astonishing to experts one can well imagine how little the public realized the wealth of America in works of art, not only medieval, but from all epochs. The authors of this volume were among the few who recognized the value of American treasures and the need of a book which would serve as a guide to the best works of art in America.

This book is particularly opportune at a time when Americans cannot travel abroad and seek out the masterpieces in Europe, in the Near East and in Asia. We rely on what we have, and rejoice in the fact, so beautifully revealed in this book, that we have so much."

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OUR FEATURE FOR FEBRUARY

THE ENJOYMENT OF ART IN AMERICA

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This huge book—its overall size is 9 3/4" x 12 1/2" x 2" thick!—has far more than mere bulk to commend it, for it accomplishes very well indeed the extremely difficult task of recording in picture and in critical text a vast number of the fine and applied art treasures which are housed in the museums of North America. Its 800 pages, embellished with 740 illustrations of generous proportions, afford the reader a journey through the whole history of art from that of the Ancient East up to that of America of today—through the great stages of the world's creative achievement. Included are paintings, sculpture, ceramics and the decorative arts.

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Foreword by Rockwell Kent

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